

THE SOUND OF MUSIC®

Music by
RICHARD RODGERS

Lyrics by
OSCAR HAMMERSTEIN II

Book by
Howard Lindsay and Russel Crouse
Suggested by "The Story of the Trapp Family Singers"

Orchestrations by Robert Russell Bennett
Choral Arrangements by Trude Rittman



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CAST OF CHARACTERS

Maria Rainer, a Postulant at Nonnberg Abbey

The Mother Abbess

Sister Berthe, Mistress of Novices

Sister Margaretta, Mistress of Postulants

Sister Sophia

Captain Georg von Trapp

Franz, the butler

Frau Schmidt, the housekeeper

Liesl, age 16

Friedrich, age 14

Louisa, age 13

Kurt, age 10

The Children of Captain von Trapp

Brigitta, age 9

Marta, age 7

Gretl, the youngest

Rolf Gruber, age 17

Elsa Schraeder

Ursula

Max Detweiler

Herr Zeller

Baron Elberfeld

A New Postulant

Admiral von Schreiber

Neighbors of Captain von Trapp, nuns, novices, postulants, and
contestants at the Festival Concert

MUSICAL SYNOPSIS

ACT I

Scene 1: The Nonnberg Abbey

Preludium The Nuns of the Nonnberg Abbey

Scene 2: A Mountainside Near the Abbey

The Sound of Music Maria

Scene 3: The Office of the Mother Abbess, the next morning

Maria Sisters Berthe, Sophia, Margaretta and Mother Abbess

My Favorite Things Maria and Mother Abbess

Scene 4: A Corridor in the Abbey

Reprise: My Favorite Things Maria

Scene 5: The Living Room of the Trapp Villa, that afternoon

Do-Re-Mi Maria and the von Trapp Children

Scene 6: Outside the Villa, that evening

Sixteen Going On Seventeen Rolf and Liesl

Scene 7: Maria's Bedroom, later that evening

The Lonely Goatherd Maria and the Children

Scene 8: A Hallway in the Villa

Reprise: The Lonely Goatherd Gretl

Scene 9: The Terrace of the Villa, six weeks later

How Can Love Survive? Max, Elsa and Capt. von Trapp

Reprise: The Sound of Music The Children and Capt. von Trapp

Scene 10: A Hallway in the Villa, one week later

Scene 11: The Living Room, the same evening

So Long, Farewell The Children

Scene 12: A Corridor in the Abbey

Morning Hymn The Nuns

Scene 13: The Office of the Mother Abbess, three days later

Climb Ev'ry Mountain Mother Abbess and the Nuns

ACT II

Scene 1: The Terrace, the same day

Reprise: *My Favorite Things* The Children and Maria
No Way To Stop It Elsa, Max and Capt. von Trapp
An Ordinary Couple Maria and Capt. von Trapp

Scene 2: A Corridor in the Abbey, two weeks later

Scene 3: The Office of the Mother Abbess, immediately following

Gadeamus Domina The Nuns

Scene 4: A Cloister Overlooking the Chapel

Reprise: *Maria* The Nuns
Confitemini Domina The Nuns

Scene 5: The Living Room, one month later

Reprise: *Sixteen Going On Seventeen* Maria and Liesl

Scene 6: The Concert Hall Stage, three days later

Reprise: *Do-Re-Mi* Maria, Capt. von Trapp and the Children
Edelweiss Capt. von Trapp, Maria and the Children
Reprise: *So Long, Farewell* Maria, the Children and Capt. von Trapp

Scene 7: The Garden of the Abbey, that night

Finale Ultimo The Company

ACT I
Scene I
Prelude

NONNBERG ABBEY. *As the theatre darkens we hear the bells of Nonnberg Abbey. When the theatre is completely dark the sound of the bells fades and we hear feminine voices chanting "Dixit Dominus."*

SOLO: Dixit dominus domino meo:
 Sede a dextris meis.

(In the darkness the curtain has risen and slowly the lights come up on the interior of Nonnberg Abbey. There is an altar with its lighted candles on one side, in the rear are vaulted arches and in the back wall a stained glass window. Across the stage, below all this, is a metal grille-work. The singing continues:)

RESPONSE: Donec ponam inimicos tuos,
 Scabellum pedum tuorum

SOLO: Dominus a dextris tuis
 Confregit in die irae suae reges.

RESPONSE: De torrente in via bibet:
 Propterea in exaltabit caput.

SOLO: Gloria Patri, et Filio,
 Et Spiritui Sancto.

RESPONSE: Sicut erat in principio,
 et nunc, et semper,
 et in saecula saeculorum. Amen.
 Rex admirabilis,
 Et triumphator nobilis,
 Dulcedo ineffabilis,
 Totus desiderabilis,
 Totus desiderabilis.

(During the chanting some nuns have approached the altar and knelt in prayer. Others have crossed in front of the grille, one carrying milk pails on a shoulder-yoke, another a large laundry basket, three or four with musical instruments. We hear the Angelus bells. All of the nuns kneel, bow their heads, cross themselves, then rise and go on about their business. The singing changes to "Alleluia." SISTER BERTHE enters with a notebook and pencil. As the nuns and postulants come on from various directions and pass her she checks their names off in the book. There seems to be someone missing. The singing has stopped and now we hear the voices of nuns coming from all over the Abbey.)

VOICES: *(As the lights dim out)*

Have you seen Maria?

Isn't Maria back yet?

Where could Maria be?

Where's Maria?

Maria!

Maria! Maria!

Maria! Maria! Maria!

(Dim Out)

ACT I

Scene 2

A mountainside near the Abbey. In the distance we see other mountains and Austrian countryside. Downstage is a large tree. MARIA is lying on her back at the base of the base of the tree. Although she is dressed as a postulant, her position, with one foot high in the air and her petti-

coat showing, is unpostulant-like. She sits up, looks around and starts to sing.

MARIA: My day in the hills
Has come to an end, I know.
A star has come out
To tell me it's time to go.
But deep in the dark green shadows
Are voices that urge me to stay.
So I pause and I wait and I listen
For one more sound,
For one more lovely thing
That the hills might say. . .

The hills are alive
With the sound of music,
With songs they have sung
For a thousand years.
The hills fill my heart
With the sound of music—
My heart wants to sing
Every song it hears.

My heart wants to beat
Like the wings
Of the birds that rise
From the lake to the trees.
My heart wants to sigh
Like a chime that flies
From a church on a breeze,
To laugh like a brook
When it trips and falls
Over stones in its way,

MARIA: To sing through the night
(*Cont'd.*) Like a lark who is learning to pray.

I go to the hills
When my heart is lonely,
I know I will hear
What I've heard before,
My heart will be blessed
With the sound of music
And I'll sing once more.

(The lights dim out and the traveller closes. SISTER SOPHIA enters below the traveller and crosses the stage carrying a large ring of keys.)

Scene 3

The office of the Mother Abbess. The sparseness of the furniture gives the sense of monastic austerity. There is a desk center, an armchair on one side, a stool on the other, a prie-dieu a short distance away. There is a door on either side of the room. On the desk: inkstand and pen and some papers inside a portfolio. Discovered are the MOTHER ABBESS, SISTER BERTHE and SISTER MARGARETTA. The MOTHER ABBESS, seated at left of desk is consulting a list of names on a sheet of paper. SISTER BERTHE, standing R. of desk, is holding in her hands a small black book and a pencil. SISTER MARGARETTA, standing R. of SISTER BERTHE, but apart, has her hands folded beneath the panel on the front of her habit. N.B. Nuns, when their hands are not employed, always keep them out of sight beneath the panel of their habit.

MOTHER ABBESS: I think we should be pleased with our efforts. Out of twenty-eight postulants, sixteen or seventeen are ready to enter the novitiate. Let's consider the doubtful ones again. There's Irmagard. . .

BERTHE: Reverend Mother, there's no doubt about Irmagard—the religious life is no place for the pious.

MOTHER ABBESS: You mean the pretentiously pious, Sister Berthe. There's Christina—and there's Maria.

BERTHE: Well, after last night I don't think there can be any doubt in the Reverend Mother's mind about Maria.

MOTHER ABBESS: I gave her permission to leave the Abbey for the day.

MARGARETTA: (*R. of BERTHE*) I told you, Sister Berthe—
(*There is a knock on the door.*)

MOTHER ABBESS: Ave!

(*SISTER SOPHIA enters, comes to above desk.*)

SOPHIA: Reverend Mother, I've brought Maria. She's waiting.

MOTHER ABBESS: Sister Sophia, the Mistress of the Postulants and the Mistress of the Novices do not see eye to eye about Maria. How do you feel about her?

SOPHIA: I love her very dearly. But she always seems to be in trouble, doesn't she?

BERTHE: (*Crosses D.L.*) Exactly what I say! (*She sings.*)
She climbs a tree and scrapes her knee,
Her dress has got a tear.

SOPHIA: She waltzes on her way to Mass
And whistles on the stair.

BERTHE: And underneath her wimple
She has curlers in her hair.

SOPHIA: I've even heard her singing in the Abbey'
(*BERTHE moves to MOTHER ABBESS.*)

BERTHE She's always late for chapel—
 SOPHIA But her penitance is real.
 BERTHE She's always late for everything
 Except for every meal.
 I hate to say it
 But I very firmly feel
 BERTHE and SOPHIA Maria's not an asset to the Abbey.
 MARGARETTA I'd like to say a word in her behalf
 (*Crosses to desk*)
 MOTHER ABBESS (*Speaks*) Then say it Sister Margaretta
 MARGARETTA Maria makes me laugh!
 All I, uh at MOTHER BERTHE then look front
 SOPHIA How do you solve a problem like Maria?
 MOTHER ABBESS How do you catch a cloud and pin it down?
 MARGARETTA How do you find a word that means Maria?
 BERTHE (*Raising both hands*)
 A flibbertigibbet!
 SOPHIA (*Raising both hands*)
 A will-o'-wisp!
 MARGARETTA (*Raising both hands*)
 A clown!
 MOTHER ABBESS Many a thing you know you'd like to tell her,
 (*Crosses D & R*) Many a thing she ought to understand
 MARGARETTA But how do you make her stay (*Crosses I
 to MOTHER A.*) And listen to all you say?
 MOTHER How do you keep a wave upon the sand?
 ABBESS (*Crosses C & S.*)
 MARGARETTA Oh, how do you solve a problem like Maria?
 MOTHER How do you hold a moonbeam in your hand?
 ABBESS (*Raising both hands*)
 MARGARETTA When I'm with her I'm confused (*Crosses*

C R of MOTHER ABBESS.)

Out of focus and bemused,

And I never know exactly where I am

BERTHE (*Crosses L of MOTHER ABBESS,*

Unpredictable as weather,

She's as flighty as a feather

(*MOTHER ABBESS backs up a step.*)

MARGARETTA (*To SISTER BERTHE*)

She's a darling

BERTHE. (*To SISTER MARGARETTA,*

She's a demon

MARGARETTA (*To SISTER BERTHE,*

She's a lamb

SOPHIA (*Crosses L of SISTER BERTHE*)

She'll out-pestet any pest,

Drive a hornet from his nest,

BERTHE She could throw a whirling dervish out of whirl

MARGARETTA She is gentle,

She is wild, (*Raising both hands.*)

SOPHIA She's a riddle

She's a child (*Raising both hands.*)

BERTHE She's a headache (*Raising both hands.*)

MARGARETTA (*Dropping her hands*)

She's an angel.

MOTHER ABBESS

She's a girl

ALL (*Looking front—On count of 8, all clasp hands at chest, look up in prayer*)

How do you solve a problem like Maria?

How do you catch a cloud and pin it down?

How do you find a word that means Maria?

MARGARETTA (*Crosses S.R.*,

A flibbertijibbet,

SOPHIA (*Crosses S.L.*)

A will o' the-wisp.

BERTHE *(Crosses S.R.)*

A clown

ALL Many a thing you know you'd like to tell her,
Many a thing she ought to understand,

(SISTER SOPHIA crosses to MOTHER ABBESS ,

MOTHER ABBESS

But how do you make her stay?

(SISTER BERTHE crosses to stool R. of table ,

SOPHIA And listen to all you say?

(SISTER BERTHE sits down ,

MARGARETTA

How do you keep a wave upon the sand?

ALL How do you solve a problem like Maria?

How do you hold a moonbeam in your hand?

(On "hold," All hold out both hands ,

BERTHE Reverend Mother, may I just

MOTHER ABBESS Now, my children, I think I should talk
to Maria instead of about her I am grateful to you all

*(The three sisters bow and exit L. R. There is a knock
on the S.R. door MOTHER ABBESS rises , Ave! (MARIA
enters She has her arms folded across her chest with her
hands concealed beneath the short cape of her habit ,*

Come here, my child *(MARIA crosses D.C. , kneels and
kisses MOTHER ABBESS' ring) Sit down, Maria I want
to talk to you (MARIA sits on stool R. of desk)*

MARIA Yes—about last night Reverend Mother, I was on
my knees most of the night because I was late—and
after you'd been so kind and given me permission to
leave

MOTHER ABBESS *(Sits L. of desk)* It wasn't about your
being late, Maria. . .

MARIA I must have awakened half the Abbey before Sister
Margaretta heard me and opened the gate

MOTHER ABBESS Maria, very few of us were asleep. We could only think that you had lost your way and to be lost at night on that mountain!

MARIA Reverend Mother, I couldn't be lost on that mountain. That's my mountain. I was brought up on it! It was that mountain that brought me to you.

MOTHER ABBESS Oh ?

MARIA When I was a little girl, I used to come down the mountain, climb a tree and look over into your garden. I'd see the sisters at work and I'd hear them sing on their way to vespers. Many times I went back up that mountain in the dark, singing all the way. *MARIA clasps her hands together and raises them above her head in an exuberant gesture. Then she catches herself, gives a guilty glance toward the MOTHER ABBESS, and puts her hands back beneath her apron.* And that brings up another transgression. I was singing yesterday and I was singing without your permission.

MOTHER ABBESS Maria, it's only here in the Abbey that there is a rule about singing.

MARIA That's the hardest rule of all for me. Sister Margaretta is always reminding me, but too late, after I've started singing.

MOTHER ABBESS And the day you were singing in the garden at the top of your voice.

MARIA But Mother, it's that kind of song.

MOTHER ABBESS I came to the window and when you saw me you stopped.

MARIA Yes, that's been on my mind ever since it happened.

MOTHER ABBESS It's been on my mind, too. I wish you hadn't stopped. I used to sing that song when I was a child, and I can't quite remember—Please.

(She gestures to MARIA to sing)

MARIA. *(Sitting, facing front, sings)*

Raindrops on roses and whiskers on kittens,
Bright copper kettles and warm woolen
mittens,

(MOTHER ABBESS starts to write)

Brown paper packages tied up with strings.
These are a few of my favorite things

*(MOTHER ABBESS motions MARIA to rise MARIA
drops her hands, rises, takes stage and enjoys herself)*

Cream colored pomes and crisp apple
strudels

Doorbells and sleigh bells and schnitzel
with noodles,

Wild geese that fly with the moon on their
wings—

These are a few of my favorite things

Girls in white dresses with blue satin
sashes,

Snowflakes that stay on my nose and eye-
lashes,

Silver-white winters that melt into springs.

These are a few of my favorite things

When the dog bites

when the bee stings,

when I'm feeling sad

I simply remember my favorite things

And then I don't feel so bad.

(Slaps desk for emphasis Then looks embarrassed)

MOTHER ABBESS *(Taps with her pencil)*

Raindrops on roses and whiskers on kittens

(Rises, crosses D.L.)

MOTHER ABBESS

(Cont'd.)

Bright copper kettles and warm woollen
mittens

Brown paper packages tied up with strings
These are a few of my favorite things

Cream colored ponies and crisp apple
strudels,

Doorbells and sleigh bells and schnitzel
with noodles, *(Crosses S. R.)*

Wild geese that fly with the moon on their
wings— *(MARIA sits D.S. edge of table.)*

These are a few of my favorite things

*MOTHER ABBESS looks at MARIA, who jumps off
table.)*

Girls in white dresses with blue satin
sashes,

Snowflakes that stay on my nose and eye-
lashes,

Silver white winters that melt into springs
These are a few of my favorite things

When the dog bites,

(Crosses C.S. MARIA has back to audience.)

When the bee stings,

When I'm feeling sad,

I simply remember my favorite things

And then I don't feel so bad'

MARIA:

When the dog bites,

MOTHER ABBESS

When the bee stings,

BOTH

When I'm feeling sad,

(MOTHER ABBESS takes MARIA'S right hand.)

I simply remember my favorite things

And then I don't feel so bad'

(Swinging their arms 8 times, they end with their hands above their heads.)

MARIA (D C R.) (MOTHER ABBESS) Mother We were both singing at the top of our voices

MOTHER ABBESS (Crosses above desk to L. of chair) You're right It's that kind of a song

MARIA And singing it always makes me feel better Mother, where did you learn that song?

MOTHER ABBESS I was brought up in the mountains myself (Motions MARIA to sit R. of desk, Maria in spite of what you saw over the Abbey wall, you weren't prepared for the way we live, were you? Sits L. of desk.)

MARIA No, Mother, but I pray and I try

MOTHER ABBESS Tell me, Maria what is the most important lesson you've learned here?

MARIA To find out what is the will of God and to do it

MOTHER ABBESS Even if it is hard to accept?

MARIA Even then

MOTHER ABBESS (Rises crosses D L C) Maria the dress you wore when you came to us—is that still in the robing room?

MARIA Why, no Mother, I'm sure that's been given to the poor Sister Margaretta said that when we enter the Abbey our worldly clothes Reverend Mother, why do you ask?

MOTHER ABBESS (Crosses to below L. chair, Maria it seems to be the will of God that you leave us

MARIA Leave Leave here' (Rises, Oh, no' Mother please no'

MOTHER ABBESS For a while only, Maria.

MARIA Don't send me away Mother, please This is what I want This is my life

MOTHER ABBESS But are you ready for it? Perhaps if you go out into the world again for a time you will return to us knowing what we expect of you and that we do expect it.

MARIA I know what you expect Mother, and I'll do it I promise

MOTHER ABBESS Maria

MARIA If it is God's will Where am I to go?

MOTHER ABBESS There's a family a family of seven children *(Sits L. of desk / you like children you're very good with them They need a governess until September*

MARIA Until September?

MOTHER ABBESS *(Writing an address on paper, Captain von Trapp expects you this afternoon He's a fine man and a brave one He was given the Maria Teresa medal by the Emperor It was for heroism in the Adriatic*

MARIA A Captain in the Navy? Oh Mother he'll be very strict

MOTHER ABBESS You're not being sent to his battleship *(She hands MARIA the address Abbey bells are heard MARIA kneels The MOTHER ABBESS makes the sign of the cross on MARIA'S forehead God bless you Maria (She starts out,)*

MARIA Reverend Mother? Have I your permission to sing?

MOTHER ABBESS Yes, my child *(She exits L. MARIA rises She looks about the room regretfully then starts out singing to herself,)*

MARIA These are a few of my favorite things

(SISTER BEKTHLE enters She gives MARIA a reproachful look MARIA stops singing and draws herself up proudly I have been given permission to sing. (MARIA exits R quickly. The Traveller Closes,)

ACT I
Scene 4

A corridor in the Abbey MARIA enters D R and sings as she crosses the stage

MARIA *(Singing)*

Brown paper packages tied up with strings
These are a few of my favorite things
Girls in white dresses with blue satin
sashes,

Snowflakes that stay on my nose and eye
lashes,

Silver white winters that melt into springs
These are a few of my favorite things

(SISTER MARGARETTA enters D L from the opposite side and they pass each other center stage.)

When the dog bites,

When the bee stings,

When I'm feeling sad

I simply remember my favorite things

And then I don't feel so bad

(MARIA exits D L.)

MARGARETTA *(Shaking her head and singing)*

How do you hold a moonbeam in your hand?

(She exits D R Dim Out)

ACT I
Scene 5

The living room of the Trapp villa. It is a beautiful large room, two stories high, baroque in style and handsomely furnished D L there is a door to the dining room,

above this are two large French windows, opening on a terrace. Through these windows can be seen a mountain not too far in the distance. Between the two windows is a magnificent porcelain stove. D R is a door to the CAPTAIN'S library. Upstage of this door a circular stairway curves to a second-floor landing, which forms a small balcony over the back of the living room. There is an exit R on the balcony, presumably leading to the other rooms on this floor. On the left of the balcony we see the first few steps of a curved staircase to the third floor. On the ground floor, upstage under the balcony, are double doors opening on the hallway which leads to the outer door of the house off R. In the curve of the staircase are a small table and a side chair. Stage Left there is a sofa with a single chair at its right. A moment after the curtain has risen CAPTAIN GEORGE VON TRAPP enters on the balcony from the R. He is dressed informally and is scanning a letter which he is holding in his hand. He stops at the railing of the balcony, takes a silver boatswain's whistle from his pocket and blows a distinctive signal on it. He waits a few seconds and, as no one answers, he repeats the signal. Then he starts down the stairs. Halfway down, seeing no one has appeared, he blows a different signal. Almost immediately FRANZ, the butler, enters D L. He is a man of middle age who was previously the CAPTAIN'S orderly in the Imperial Navy. He is dressed in a butler's working apron, is wearing gloves and is carrying a metal tray and a polishing cloth.

FRANZ: Yes, sir?

CAPTAIN: I was calling the housekeeper and she didn't answer. Do you know why?

FRANZ: Sometimes she doesn't hear, sir.

FRANZ SCHMIDT (entering D R): I'm sorry, sir. I was an

swering the telephone Good day sir We're happy to have you home again

CAPTAIN Why did the last governess leave?

FRAU SCHMIDT Who knows? She just said, "I've had enough of this," and walked out

CAPTAIN why? was Louisa playing tricks again? Putting toads in her bed?

FRAU SCHMIDT She didn't complain of that sir

CAPTAIN *(Crosses L, reading letter)* Well, there's another one coming today And this one can't walk out

FRAU SCHMIDT Oh?

CAPTAIN She's coming from Nonnberg Abbey with orders to stay until September

FRAU SCHMIDT I hope you'll be at home for a time, sir

CAPTAIN Just until tomorrow The telephone call—was it for me?

FRAU SCHMIDT No sir it was for Franz Before you arrived there was a call from Vienna—a Frau Schraeder I have the number in the pantry

CAPTAIN *(Crosses D R)* I know the number Oh I shall be back in about a month with some guests

FRAU SCHMIDT Yes sir Do you know how many sir?

CAPTAIN Just two. Herr Detweiler—

FRANZ Ah, Herr Detweiler

CAPTAIN And Frau Schraeder. *(He exits D R)*

FRANZ Who wanted me on the telephone?

FRAU SCHMIDT It was the post office They've got a telegram for you It will be delivered at seven o'clock

FRANZ Seven o'clock? That gives me five hours to be nervous

FRAU SCHMIDT *(Going up stairs)* With that scatterbrained boy delivering telegrams—

FRANZ Well, that's one thing people are saying if the Germans did take over Austria, we'd have efficiency

FRAU SCHMIDT Don't let the Captain hear you say that
(The CAPTAIN whistles offstage. FRAU SCHMIDT stops short, bristling. He didn't whistle for us when his wife was alive)

FRANZ He's being the captain of a ship again
(The CAPTAIN whistles again.)

FRAU SCHMIDT I can't bear being whistled for it's humiliating

FRANZ In the Imperial Navy, the boys are always whistled for us. *(We hear the doorbell.)*

FRAU SCHMIDT But I wasn't in the Imperial Navy

FRANZ Too bad. You could have made a fortune. *(He exits into the hallway toward the outer door. FRAU SCHMIDT comes down the stairs and exits into the library. D R. FRANZ re-enters, followed by MARIA. You will wait here. (He exits. D R. MARIA is wearing a dress that has been designed by an enemy of the female sex, and an unbecoming hat. She is carrying a small carpet bag and a guitar in its case. She comes down into the room timidly and looks around in awe at the handsome embellishments. She puts the guitar case down on the floor and starts toward the window, pausing the porcelain stove admiringly as she passes it. In the distance we hear the Abbey bells. She kneels and bows her head in a brief prayer. The CAPTAIN enters from the library D R., the letter still in her hand. As he sees MARIA in prayer, he stops. MARIA crosses herself and rises.)*

CAPTAIN I'm Captain von Trapp. You are Fraulein

MARIA. Maria. Maria Rainer.

CAPTAIN Now, Fraulein, as to your duties here. *(He suddenly becomes aware of her dress.)* Would you mind stepping over there? *(He indicates a spot in the center*

of the room. MARIA slowly moves to it. Before the children meet you, you will put on another dress.
 MARIA I haven't any other dress. When we enter the Abbey our worldly clothes are given to the poor.
 CAPTAIN What about this one?
 MARIA The poor didn't want this one.
 CAPTAIN This is what you would call a worldly dress?
 MARIA It belonged to our last postulant. I would have made myself a dress but I wasn't given time. I can make my own clothes.
 CAPTAIN Good. I'll see that you're given some material today if possible. Now you will be in charge of my children. There are seven of them. You will find out how far they have progressed in their studies and carry on from there. Each morning will be spent in the classroom. Each afternoon they march. You will see that at all times they conduct themselves with decorum and orderliness. The first rule in this house is discipline.

MARIA Yes, sir.

The CAPTAIN takes out his silver whistle and blows a stern like summoning blast which continues while his children enter from both sides of the balcony, the outside door, the French windows and the library, and end by forming a single line with GRETEL and MARTA on the stairs. ALBERT, LOUISA, FRIEDRICH and LIESL, in that order, on the balcony behind them. They are dressed in white sailor uniforms, the girls, of course, in white skirts. The CAPTAIN changes his signal to one that marks time for marching, and led by GRETEL, they march down the stairs and, with a military left turn at the foot of the stairs, line up across the stage. MARIA has watched this with considerable astonishment. There is an empty space between MARTA and ALBERT. Slowly through the diningroom door, BRIG-

ITTA enters, reading a book. The CAPTAIN sees her, takes the book away from her, puts it on the sofa, and gives her an admonishing pat on the behind, which sends her running to take her place in formation. The CAPTAIN crosses in front of them to the other side of LIESL and addresses them.)

CAPTAIN This is your new fraulein. Fraulein Maria. As I sound your signal you will step forward and repeat your name. You, Fraulein, will listen and learn their signals so that you can call them when you want them.

He whistles their various signals. Each child responds to his or her signal, stepping forward in a military manner, announcing his or her name, then stepping back into line. The CAPTAIN crosses below the children to MARIA, taking from his pocket a velvet case which holds another boatman's whistle. He hands it to MARIA.) Now, Fraulein, let's see how well you listened. *MARIA, slightly bewildered, takes the whistle from its case. The CAPTAIN crosses D R.)*
MARIA I won't have to whistle for them. Reverend Captain.

What I mean is, I'll be with them all the time.

CAPTAIN Not on all occasions. This is a large house and a large estate. They have been taught to come only when they hear their signal. Now when I want you, this is what you'll hear. *(The CAPTAIN whistles the governess' signal.)*

MARIA You won't have to trouble, sir, because I couldn't answer to a whistle.

CAPTAIN That's nonsense. Everyone in this house answers to a whistle. I'll show you. *(He whistles the butler's signal.)*

FRANZ *(Entering D R. and coming to attention)* Yes, sir?

CAPTAIN This is my orderly, my butler. The new governess—Fraulein Maria. *(He whistles the housekeeper's signal.)*

FRAU SCHMIDT *(Entering on the balcony, Yes, sir?*

CAPTAIN That is the executive officer Frau Schmidt the housekeeper Fraulein Maria Please be sure that her room is ready

FRAU SCHMIDT Yes, sir

FRANZ takes MIKI's bag and goes upstairs to landing, joining FRAU SCHMIDT,

CAPTAIN Well I shall now leave you with the children

You are in command (He starts out, R. MARIA blows a blast on the whistle. He stops and turns.)

MARIA Pardon me sir I don't know how to address you

CAPTAIN You will call me Captain

MARIA *(Crosses to CAPTAIN, Thank you, Captain I forgot to return this whistle Captain I won't need it, Captain He takes the whistle and exits DR. FRANZ and FRAU SCHMIDT exit to third floor She turns to children with a hand on hip, catching them off guard)* Well now that there's just us, would you tell me your names again and tell me how old you are Now you're?

Each child in turn steps forward in military manner, speaks, and then steps back.)

LIESL I'm Liesl I'm sixteen years old and I don't need a governess

MARIA *(To LIESL, I'm glad you told me We'll just be friends LIESL steps back FRIEDRICH steps forward)*

FRIEDRICH I'm Friedrich I'm fourteen I'm a boy

MARIA *(To FRIEDRICH, Boy? Why you're almost a man*

(FRIEDRICH looks pleased LOUISA signals the other girls, who giggle)

LOUISA I'm Brigitta

MARIA *(Crosses behind LOUISA, pulling up her braid)* You didn't tell me how old you are Louisa

BRIGITTA *(Steps L. of MARTA)* I'm Brigitta. She's Louisa and she's thirteen years old and you're smart. I'm nine and I think your dress is the ugliest one I ever saw.

KURT *(Steps R. of MARTA)* Brigitta, you mustn't say a thing like that.

BRIGITTA Why not? Don't you think it's ugly?

KURT If I did think so, I wouldn't say so. *(Snapping to attention.)* I'm Kurt, I'm eleven—almost.

MARIA That's a nice age to be, eleven—almost.

MARIA *(Steps forward L. of MARTA, pulling her skirt.)* I'm Marta and I'm going to be seven on Tuesday and I'd like a pink parasol.

MARIA Pink is my favorite color, too. *(GRETEL steps forward and stumps her foot.)* And you're Gretl. *(GRETEL smiles and jumps into her arms.)* MARIA crosses L. *(I'm going to tell you something.)* MARIA sits on chair K. of sofa, puts GRETEL on floor K. of her. I've never been a governess before. How do I start?

LOUISA *(Runs to MARTA)* You mean you don't know anything about being a governess?

MARIA No.

LOUISA Well, the first thing you have to do is to tell Father to mind his own business.

KURT No, Louisa, don't. I like her.

BRIGITTA *(Above chair, picking up guitar case.)* What's in here?

MARIA My guitar.

BRIGITTA What did you bring this for?

MARIA For when we all sing together.

MARTA *(BRIGITTA takes guitar out of case.)* We don't sing.

MARIA Of course you sing. Everybody sings. What songs do you know?

KURT We don't know any songs.

MARIA *(Taking guitar from BRIGITTA)* You don't?
ALL No

MARIA Well Now I know where to start I'm going to
teach you how to sing *(Sings)*

Let's start at the very beginning,

A very good place to start

When you read you begin with

GRETLE *(Leaning over to MARIA)*

A, B, C,

MARIA When you sing you begin with do re-mi

CHILDREN Do-re-mi?

MARIA Do-re-mi,

The first three notes just happen to be

Do-re-mi

CHILDREN Do-re-mi?

MARIA *(Stands)*

Do-re-mi fa-so la-ti *(Speaks)*

Come, I'll make it easier Listen *(Puts on guitar, crosses, sits on couch, sings.)*

Doe—a deer, a female deer,

Ray—a drop of golden sun,

Me—a name I call myself

Fa—a long, long way to run

Sew—a needle pulling thread,

La—a note to follow sew,

Tea—a drink with jam and bread

That will bring us back to Doe oh—oh—oh!

GRETLE Do—

MARIA A deer, a female deer,

CHILDREN Re—

MARIA A drop of golden sun,

Me—a name I call myself,

Fa—a long, long way to run,

So

(*MARIA rises, crosses C.S.*)

ALL A needle pulling thread,
 La—a note to follow so
 Ti—a drink with jam and bread

MARIA: That will bring us back to -

CHILDREN (Crossing in to MARIA,

 Doe, a deer, a female deer,

 Ray, a drop of golden sun,

 Me, a name I call myself,

 Far, a long, long way to run,

 Sew, a needle pulling thread

(Cross back to R. of sofa and snap their knees in rhythm.)

 La, a note to follow so,

 Tea, a drink with jam and bread

MARIA That will bring us back to doe

 Do re mi fa so la ti do

CHILDREN So do'

BRIGITTA (*Speaks, crosses to MARIA*) Is that what you
 call a song? Do re mi fa so and so on?

MARIA (*Speaks*) No Do re mi fa so and so on are only the
 tools we use to build a song. Once we have these notes
 in our heads we can sing a million different tunes

FRIEDRICH: How?

MARIA By mixing them up. Listen. (*Sings*)

 So do la fa mi do re, (*Crosses S R Speaks*)

 Now you do it

CHILDREN (*Sing*) So do la fa mi do re

MARIA: So do la ti do re do.

CHILDREN So do la ti do re do.

MARIA (*Speaks*) Now, let's put it all together

CHILDREN (*Sing*,

 So do la fa mi do re

 So do la ti do re do

BRIGETTA *Speaks*, But it doesn't mean anything
 MARIA *Speaks*, So we put in words: one word for every
 note *(Sings)*
 When you know the notes to sing
 You can sing most anything
 BRIGITTA *(Speaks)* You said one word for every note?
 MARIA. Yes, Brigitta, I did
 BRIGITTA *(Speaks)* But when you sing *(Sings)*
 "anything"
 Speaks) you are using up three notes on one word.
 MARIA Yes That's right Well, sometimes we do that
 Now a.together And *(Hands BRIGITTA guitar who*
 puts it behind sofa,
 ALL *(Sing)* When you know the notes to sing
 You can sing most anything
 GRETL *(MARIA leads her S R,*
 Doe,
 ALL. A deer, a female deer,
 MARIA *(Marches to join GRETL)*
 Ray,
 ALL A drop of golden sun
 BRIGITTA *(Curtsies to MARIA and joins the first two,*
 Me,
 ALL A name I call myself,
 KURT *(Shakes MARIA's hand and crosses)*
 Far,
 ALL A long, long way to run
 LOUISA *(MARIA holds her pigtail as she crosses,*
 Sew,
 ALL A needle pulling thread,
 FRIEDRICH *(Bows to MARIA and crosses,*
 La
 ALL A note to follow sew

LIESL: *(Joining the others)*

Tea,

ALL: A drink with jam and bread
That will bring us back to doe

(MARIA crosses in front of children and then goes behind them. She taps them on head as if playing a xylophone. They sing "Do" GRETLE, "Re" MARTA, "Mi" BRIGITTE, "Fa" KURT, "So" LOUISA, "La" FRIEDRICH "Ti" - LIESEL)

CHILDREN *(Carillon effect as MARIA gestures to them)*

Do re mi fa so la ti do, do

Ti la so fa mi re

Do mi mi mi so so

Re fa fa la ti ti

Do mi mi mi so so

Re fa fa la ti ti

Do mi mi mi so so

Re fa fa la ti ti

Do mi mi mi so so

Re fa fa la ti ti

Do mi mi mi so so

Re fa fa la ti ti

MARIA *(Sings)*

When you

know the

notes to

sing

You can

sing most

, anything.

MARIA When you know the notes to sing
You can sing most anything

ALL *(Led by MARIA, all march around the room and back to sofa where MARIA sits and children group around her,*

Doe, a deer, a female deer,

Ray, a drop of golden sun

Me, a name I call myself,

Far, a long, long way to run

Sew, a needle pulling thread

CHILDREN: A needle pulling thread
MARIA: La, a note to follow sew
CHILDREN: A note to follow sew
MARIA: Tea a drink with jam and bread
CHILDREN: Jam and bread
MARIA: *(Rising)*
That will bring us back to doe
ALL: *(Children crowd around MARIA,*
That will bring us back to
(MARIA goes down the scale until her final "Do" is
practically bass)
MARIA: Do ti la so fa mi re do
ALL: *(Singing with a happy laugh)*
Do
(Blackout)

ACT I
Scene 6

Outside the villa. A shallow scene showing the villa and wall that runs around it. D L C is a stone bench. After a moment LIESL enters D.R., turns and waves to someone offstage.

LIESL: Good night, Rolf

ROLF: *(Walking on with his bicycle)* Liesl!

LIESL: *(Going to him)* Yes?

ROLF: You don't have to say good night this early just because your father's home—

LIESL: How did you know my father was home?

ROLF: Oh, I have a way of knowing things

LIESL: You're wonderful

ROLF: *(Resting the bicycle on its stand)* Oh, no, I'm not—really

LIESL *(Crosses D L)* Oh, yes, you are I mean—how did you know two days ago that you would be here at just this time tonight with a telegram for Franz?

ROLF *(Following her)* Every year on this date he always gets a birthday telegram from his sister

LIESL You see—you *are* wonderful

ROLF Can I come again tomorrow night?

LIESL *(Sitting on the bench)* Rolf, you can't be sure you're going to have a telegram to deliver here tomorrow night

ROLF *(Sitting beside her)* I could come here by mistake—with a telegram for Colonel Schneider. He's here from Berlin He's staying with the Gauleiter but I—*(Suddenly concerned)* No one's supposed to know he's here. Don't you tell your father

LIESL Why not?

ROLF Well, your father's pretty Austrian

LIESL We're all Austrian.

ROLF Some people think we ought to be German They're pretty mad at those who don't think so They're getting ready to—well, let's hope your father doesn't get into any trouble, *(He goes to his bicycle)*

LIESL *(Rising)* Don't worry about father He was decorated for bravery.

ROLF I know I don't worry about him The only one I worry about is his daughter

LIESL *(Above bench)* Me? Why?

(ROLF gestures to her to stand on the bench. She does and he studies her)

ROLF How old are you, Liesl?

LIESL Sixteen—What's wrong with that?

ROLF *(Singing)*

You wait, little girl, on an empty stage
For fate to turn the light on,

LIESL
ROLF

Your life, little girl, is an empty page
That men will want to write on
To write on
You are sixteen going on seventeen
Baby, it's time to think
Better beware,
Be canny and careful
Baby, you're on the brink

You are sixteen going on seventeen,
Fellows will fall in line
Eager young lads
And roués and cads
Will offer you food and wine

Totally unprepared are you
To face a world of men
Timid and shy and scared are you
Of things beyond your ken
You need someone older and wiser
Telling you what to do.

(LIESL sits on the bench ;

I am seventeen going on eighteen,

(ROLF sits and puts his arm around her shoulder ;

I'll take care of you

*(LIESL dances. At the end of the dance ROLF gets on
his bicycle as if to leave; LIESL hurries to him.)*

LIESL *(Singing)*

I am sixteen going on seventeen,
I know that I'm naive,
Fellows I meet
May tell me I'm sweet
And willingly I'll believe

I am sixteen going on seventeen,
 Innocent as a rose
(ROLF moves bicycle D.S. She follows)
 Bachelor dandies,
 Drinkers of Brandies,
 What do I know of those?
(ROLF moves bicycle slowly S R. LIESL follows.)
 Totally unprepared am I
 To face a world of men.
 Timid and shy and scared am I
 Of things beyond my ken
 I need someone older and wiser.
(She grabs ROLF by back of jacket.)
 Telling me what to do,
(ROLF puts bicycle S L and crosses back to LIESL)
 You are seventeen going on eighteen,
 I'll depend on you *(Dance)*
(She assumes doll like position. He corrects her by moving her arms He snaps his fingers and she does a Spanish step She starts to waltz and gets confused because she does not know what to do with her arms He then directs her, and she does a dance at the end of which she puts her arms around him They kiss tentatively, then she puts his arm around her waist and they kiss more fervently ROLF breaks away in confusion, jumps on his bicycle and races off D R LIESL seeing she has made progress, jumps with joy and shouts "Yow!" She runs off D.L.,
 (Blackout)

ACT I
Scene 7

Maria's Bedroom The gabled ceiling suggests it is on the top floor of the villa. The door from the hallway is in the upstage wall. At the left of this door is a wardrobe with double doors. The left wall slants away from this and in it is a window. To the right of the door to the hall is an alcove, curtained off with drapes of yellow and brown cretonne, matching the drapes of the window. Below the alcove, in a jog, is MARIA's double brass bed with a thick eiderdown comforter. Guitar case on floor D.S. of window. There is a knocking on the door.

FRAU SCHMIDT *(Off)* Fraulein Maria. She enters *(Carrying a bolt of cloth.)* Fraulein Maria, it's Frau Schmidt.

MARIA *(Off)* I'm getting ready for bed.

FRAU SCHMIDT The Captain is going to Vienna tomorrow. I have this material he ordered for a new dress for you.

MARIA *(Off)* Oh, how nice of him. *(She enters from the alcove wearing a nightgown under a dressing robe.)* FRAU SCHMIDT hands her the bolt of material. Even before it's made, this is the prettiest dress I've ever had. I hope the Captain will like it because I want to ask him for more material.

FRAU SCHMIDT More?

MARIA Oh, not for me—for the children. For play clothes. *(She takes the material into the alcove.)*

FRAU SCHMIDT The Von Trapp children never play. *(Crosses to the window and closes the curtains.)* The Captain doesn't like them to get dirty.

MARIA *(Re-entering)* But they're children. They have to climb trees, roll on the grass. Think of all the rocks and caves.

FRAU SCHMIDT The Captain says the best exercise is marching. The children will continue to march. I hope you find your room comfortable.

MARIA Yes, thank you.

FRAU SCHMIDT *(Going to the bed and adjusting the eider-down comforter.)* There will be new curtains for the window and the alcove. They will be hung tomorrow.

MARIA *(At the window.)* But these curtains are very good.

FRAU SCHMIDT There will be new curtains.

MARIA *(Measuring the drapes at arm's length from her nose.)* Will the Captain be away long?

FRAU SCHMIDT I don't know. Of course he has to come home every time he hires a new governess. I sometimes think the children get rid of their governesses just because they want to see their father.

MARIA *(Picking up her guitar case.)* He must want to see them, too.

FRAU SCHMIDT Since his wife died, they remind him too much of her. *(Seeing the guitar.)* You can put that away. You won't be using it.

MARIA Why not?

FRAU SCHMIDT The Captain won't have music here.

MARIA He won't have music???

FRAU SCHMIDT And he used to love music. There were wonderful evenings here. His wife would sing and he would play the violin or guitar. But now he's shut all that out of his life.

MARIA So that's why he's the way he is. But not to have music—that's wrong for him and wrong for the children, too. *(She puts the guitar in the alcove.)*

FRAU SCHMIDT It will work out. The Captain may marry again before the summer is over.

MARIA (*Re-entering*) That would change everything. They'd have a mother again.

FRAU SCHMIDT (*Dismissingly*) It's going to rain. You'd better close your window. *(She exits. MARIA goes to the bed and kneels in prayer.)*

MARIA Dear God, I know now that You have sent me here on a mission. I must help these children to love their new mother and prepare them to win her love so she will never want them to leave her. And I pray that this will become a happy family in Thy sight. God bless the Captain. God bless Liesl and Friedrich, Louisa, Brigitta Maria, and little Gretl. and oh, yes, I forgot the other boy—what's his name? Well, God bless what's his name! *(There is lightning and thunder. LIESL enters through the window. Her dress is smudged with dirt. She tiptoes to the hall door. MARIA sees her out of the corner of her eye but continues.)* God bless the Reverend Mother and Sister Margaretha and everybody at Nonnberg Abbey. And now dear God, about Liesl. *(LIESL stops and gives MARIA a startled look.)* Help her to know that I am her friend and help her to tell me what she's up to.

LIESL Are you going to tell on me?

MARIA *(Silencing her with a gesture)* Help me to be understanding so that I may guide her footsteps. In the name of the Father, and of the Son, and of the Holy Ghost. Amen. *(MARIA rises.)*

LIESL *(Crosses L.)* I was out taking a walk and somebody locked the doors earlier than usual. and I didn't want to wake everybody up—so when I saw your window open. You're not going to tell Father, are you?

MARIA *(Looking out the window)* Did you climb that trellis to get up here?

LIESL That's how we always get into this room to play
tricks on the governess *(Proudly, Louisa can climb up
with a toad in her hand)*

MARIA Liesl, were you out walking all by yourself?
*(LIESL shakes her head negatively, You know, if we
wash that dress out tonight, nobody would notice it to-
morrow. Then all this would be just between you and me.
You could put this on. (She takes off her robe and puts
it around LIESL'S shoulders, Take your dress in there
and put it to soak in the bathtub. (Thunder and light-
ning. They embrace each other in fright, Then come
back here and sit on the edge of my bed and we'll have
a talk)*

LIESL I told you today I didn't need a governess. Well,
maybe I do. *(She exits into the alcove. Lightning and
thunder. MARIA jumps, then crosses to the bed and peers
under the comforter looking for possible toads. GRETEL
enters L. C. in her night dress.)*

MARIA Oh, it's you, Gretl. Are you afraid? *(GRETEL shakes
her head. Thunder and lightning. GRETEL jumps up on the
bed with MARIA, You're not afraid of a thunderstorm, are
you? You just stay right here with me. Where are the other*

GRETEL They're asleep. They're not scared.
*(Thunder and lightning. BRIGITTE, LOUISA and MARTA
run on L. C. in their nightdresses.)*

MARTA Wait for me

MARIA *(To GRETEL, Oh, no? Look. To the others,)*
Come, all of you. Up on the bed. *(All three girls jump
up on the bed, Now all we have to do is wait for the
boys)*

LOUISA We won't see them! Boys are brave.
*(Thunder and lightning. KURT and FRIEDRICH enter
L. C. in their pajamas.)*

MARIA You boys aren't frightened, too, are you?

KURT Oh, no. We just wanted to be sure you weren't.

MARIA Was this your idea, Friedrich?

FRIEDRICH: Oh, no. It was Kurt's

MARIA That's it, Kurt That's the one I left out

(Looking up) God bless Kurt.

(Lightning and thunder The boys run and cower at the foot of the bed.)

MARTA Why does it do that?

MARIA Well, the lightning says something to the thunder
and the thunder answers it back

MARTA I wish it wouldn't answer so loud

MARIA Maybe if we all sing loud enough we won't hear
the thunder *(The children climb off the bed and sit in
semicircle at its foot MARIA sits on D S edge of bed.
The children are in the following order from S R KURT,
MARTA, GRETLE, BRIGITTE, LOUISA, FRIEDRICH
MARIA sings)*

High on a hill was a lonely goatherd,
Layee odl, layee odl layee oo
Loud was the voice of the lonely goatherd,
Layee odl, layee odl oo
Folks in a town that was quite remote, heard
Layee odl, layee odl layee oo
Lusty and clear from the goatherd's throat,
heard
Layee odl, layee odl oo
O ho lay-dee odl lee o
O ho lay-dee odl ay'
O ho lay-dee odl lee o
Lay-dee odl lee o-lay'

A prince on the bridge of a castle moat, heard
Layee odl, layee odl layee oo
Men on a road with a load to tote, heard
Layee odl layee odl oo
Men in the midst of a table d'hôte, heard
Layee odl layee odl layee oo

Men drinking beer with the foam afloat, heard
 Layee odl layee odl oo
 O ho lay-dee odl lee o
 O ho lay dee odl ay
 O ho lay dee odl lee o
 Lay-dee odl lee o lay
(Lightning and thunder GRETL jumps on bed, Others cower)
 One little girl in a pale pink coat, heard
 Layee odl, layee odl layee oo
 She yodeled back to the lonely goatherd,
 Layee odl layee odl oo
 Soon her Mama with a gleaming gloat, heard
 Layee odl layee odl layee oo
 What a duet for a girl and goatherd!
 Layee odl layee odl oo.
(Other girls jump on bed)
 O ho lay-dee odl lee o
 O ho lay dee odl ay!
 O ho lay-dee odl lee o
 Lay dee odl lee o lay!
 Happy are they-lay-dee o lay dee lee o
(All sway in rhythm)
 Olay dee o laydee laydee o,
 Soon the duet become a trio!
 Layee odl layee odl ay
 Hodl layee
 LIESL. *(Sticking her head out of the alcove)*
 Ho-dl lay-ee
 MARIA:
 Ho-dl layee
 LIESL:
 Ho-dl lay-ee
 MARIA:
 Ho-dl layee
 LIESL:
 Ho-dl lay-ee
 MARIA:
 Ho-dl lay-ee
(FREDRICH hides in the wardrobe GRETL pulls LIESL into the room)

CHILDREN. O ho lay-dee odl lee o
 O ho lay dee odl ay!
 O ho lay-dee odl lee o
 Lay-dee odl lee-o-lay!

MARIA One little girl in a pale pink coat, heard

FREDRICH *(Sticking his head out of the wardrobe,*
 Layee odl, layee odl layee oo

MARIA. She yodled back to the lone,y goatherd

GRETLE *(Pulling FREDRICH from the wardrobe)*
 Layee odl layee odl oo

MARIA. *(Marching D.L.C Children get in place)*
 What a duet for a girl and goatherd!

CHILDREN *(On knees-shift formation facing front)*
 Layee odl, layee odl oo.

ALL. *(Children mime playing band instruments)*
 O ho, lay-dee odl lee o
 O ho, lay-dee odl ay!
 O ho, lay-dee odl lee o
 Laydee odl lee-o-ay

MARIA Happy are they lay dee o lay dee lee ol
 O lay dee o lay dee lay dee o
 Soon the duet will become a trio!
 Layee odl, layee odl lay

(Cupped hand call off R.)
 Ho dl lay ee

CHILDREN. *(S R.)*
 Ho dl lay ee

MARIA. *(Cupped hand call off L.)*
 Ho odl lay ee

CHILDREN. *(S.L.,*
 Ho odl lay ee

MARIA. *(To R)* Ho odl lay hee hee

CHILDREN. (R. S.)

Ho dl lay hee hee

MARIA. (To L. Arms up)

Ho dl layee

MARIA: Hodl layee

CHILDREN (BRIGITTA LOUISA MARTA jump on bed)

Hodl layee

MARIA: Hodl layee

CHILDREN (GRET FREDRICH jump on bed)

Hodl layee

MARIA: Hodl layee

CHILDREN: Hodl layee

MARIA (Jumping on bed)

Ho dlayee odl, layee odl ay

(All fall except MARIA.)

(Thunder and Balckout)

ACT I

Scene 8

A hallway in the Trapp villa GRETLE enters D. R. carrying a lighted candle followed by MARTA, BRIGITTA and LOUISA LOUISA has hold of GRETLE's nightdress, BRIGITTA holds LOUISA's, and MARTA, BRIGITTA's There is a rumble of thunder. They hesitate, then go on, and GRETLE starts to sing bravely, but tremulously

GRETLE. O ho lay dee odl lee o

O ho lay dee odl ay

O ho lay dee odl lee o

(Thunder crash MARTA, LOUISA and BRIGITTA turn around and run off R. GRETLE who is not aware of this, continues, then senses something is wrong She reaches be-

hind her for the others, turns and sees she is alone. There is a clap of thunder. She runs off D L. Black out)

ACT I
Scene 9

The terrace of the Trapp villa. The villa is S R. Since the terrace is off the living room, people entering from the house come through the French windows which we have seen in the living room. Over these windows is a striped awning. Convenient to these windows are a terrace table and two chairs. On the table is a tray with coffee service. From the upstage end of the house a short balustrade starts toward S L, a potted plant on its terminal post. There is an exit toward the garden on S L, between this balustrade and a boxwood hedge on the left side of the terrace. In front of this hedge is a garden bench and a stool. The view the audience sees beyond the villa is of the Alps. At Rise FRANZ is standing behind the table, pouring coffee. ELSA SCHRAEDER, a handsome woman in her late thirties, cosmopolitan, alert and attractive, is seated left of the table, admiring the view of other mountains somewhere beyond the audience. CAPTAIN VON TRAPP is standing center, admiring ELSA.

CAPTAIN Franz, did you tell Herr Detweiler we're having coffee out here?

FRANZ Yes, sir. Herr Detweiler is still on the telephone. (URSULA enters from the house with a tray of pastry.)

URSULA (Offering tray) Frau Schraeder?

ELSA Oh, thank you. (ELSA takes a small plate of lady-fingers and puts it on the table. URSULA exits into the house.)

CAPTAIN No sign of the children, Franz?

FRANZ Not yet, sir. (FRANZ exits into house.)

ELSA *(Rising, taking his arm, crosses D C)* Georg, those mountains—they're magnificent!

CAPTAIN Yes, they're not like any other mountains—they're friendly. Look, that green stretch of woods over there—when the wind moves through it, it's like a restless sea.

ELSA And that sweet little village.

CAPTAIN That's not a village. That's a town.

ELSA Oh, I'm sorry—I didn't mean to hurt its feelings.

CAPTAIN *(Crosses in to her)* It's fun being with you. You're quite an experience for me.

ELSA You're quite an experience for me, too. Somewhere in you there's a fascinating man. Occasionally I catch a glimpse of him, and when I do, he's exciting. *(She sits L of table)*

CAPTAIN *(Crosses up to L of her)* Exciting? I've never been called exciting before.

ELSA I'm beginning to understand you better now that I see you here. You know, you're a little like those mountains. *(He crosses D L C)* except that you keep moving. How can you be away from this place as much as you are?

CAPTAIN Maybe I've been searching for a reason to come back here to stay.

ELSA Georg, I like it here very much.

CAPTAIN *(Embarrassed)* Max can't still be on the telephone. *(Crosses above coffee table—R of ELSA)* I know he's desperate about getting singers for the Kaitzberg Festival but—*(To ELSA)* You like it here?

ELSA Oh, we'd have to spend some time in Vienna. I have Heinrich's estate to look after.

CAPTAIN I thought that was a corporation now.

ELSA It is, and I'm president.

CAPTAIN You president of a corporation.

ELSA After all, I managed Heinrich's affairs for years before he died.

CAPTAIN I can't see you sitting behind a desk *He sits
R. of coffee table*

ELSA Well of course I wear a business suit and smoke a
big cigar. *(FRANZ enters from the house)*

FRANZ Excuse me, Captain, Herr Detweiler would like his
coffee

CAPTAIN While he's telephoning?

FRANZ He just finished

*(FRANZ pours a cup of coffee. MAX DETWEILER
enters He is charming and vital He carries a small note-
book and pencil)*

MAX I'm sorry I took so long

CAPTAIN Any luck?

MAX How would you like this for the Kaltzberg Festival
the finest choral group in Austria, the greatest mixed
quartet in all Europe—and the best soprano in the world?

ELSA Max, that's something I'd love to hear!

MAX So would I *(MAX sits on stool D L)* All I've got up
to now is a basso who isn't even profundo.

(FRANZ exits into the house.)

ELSA Max, you always come up with a good Festival Con-
cert

*(The CAPTAIN takes MAX a cup of coffee with a piece
of pastry on the saucer.)*

MAX And why? Because my motto is "Never start out look-
ing for the people you wind up getting." That's why I've
been telephoning Paris, Rome, Stockholm, London

ELSA On Georg's telephone?

MAX How else could I afford it? Why am I up here?

CAPTAIN I hoped it was because you liked me

MAX Of course I like you. Why shouldn't I like you? You
live like a king You have an excellent wine cellar

ELSA Max!

MAX I like rich people I like the way they live I like the way I live when I'm with them *(We hear the Abbey bells)*
Speaking as a government official, I Georg is there a cathedral around here?

CAPTAIN That's our Abbey Nonnberg Abbey

MAX Do they have a choir?

CAPTAIN A beautiful one

MAX Good! In the next few days I have to visit all these towns around here and listen to saengerbands, choirs, quartets

CAPTAIN You'll be here for meals, won't you?

MAX Oh yes! *(MAX rises and looks off over the heads of the audience, where MAX plainly sees a mountain village)* It was in a town just about that size—Watzmann—where I discovered the St. Ignatius Boys Choir In 1930 they won the Festival, became very famous, toured all over the world

ELSA Oh yes—whatever became of them?

MAX By the time their voices changed they were rich enough to live in America *(Indicating)* Who lives in that dilapidated castle down there? Rumpelstiltskin?

CAPTAIN Baron Elberfeld The oldest family in the valley

ELSA I'd like to meet him I'd like to meet all your friends Georg, why don't you give a dinner for me while I'm here? Nothing very much just something lavish

CAPTAIN I wouldn't know whom to invite Today it's difficult to tell who's a friend and who's an enemy

ELSA This isn't a good time to make enemies Let's make some friends

(Wishing to change the subject, the CAPTAIN goes upstage and looks off)

CAPTAIN I can't understand what's happened to the children

ELSA You're not worried about them are you?

CAPTAIN They should have been here to welcome you
 ELSA It couldn't have been an intentional slight because
 they haven't met me yet
 CAPTAIN Forgive me, I'll try to find them *(He exits L.)*
 MAX Elsa have you made up Georg's mind yet? Is he go-
 ing to marry you?
 ELSA Oh, yes He hasn't admitted it yet There seems to
 be something standing in his way
 MAX *(Crosses C.)* You don't know what it is?
 ELSA No
 MAX I do.
 ELSA *(Rises)* What?
 MAX It's very simple It's money *(Takes her arm, crosses*
 D.C.)
 ELSA Money?
 MAX Yes He's rich and you're rich *(He sings, D C ELSA*
 crosses D R.)
 In all the famous love affairs
 The lovers have to struggle
 In garret rooms away upstairs
 The lovers starve and snuggle,
 They're famous for misfortune which
 They seem to have no fear of
 While lovers who are very rich
 You very seldom hear of
 CAPTAIN *(Enters L and crosses D R C Speaking)*
 Not a sign of them anywhere *(MAX pushes ELSA*
 towards CAPTAIN.)
 ELSA *(Clutching CAPTAIN)*
 No little shack do you share with me,
 We do not flee from a mortgagee,
 Nary a care in the world have we-
 (She crosses to MAX.)
 MAX How can love survive?

ELSA *(Crosses back to CAPTAIN)*
 You're fond of bonds and you own a lot,
 I have a plane and a diesel yacht
 MAX *(Between ELSA and CAPTAIN)*
 Plenty of nothing you haven't got
 MAX and ELSA
 How can love survive?
 ELSA: (S R) No rides for us
 On the top of a bus
 In the face of the freezing breezes—
 MAX: You reach your goals
(To the CAPTAIN)
 In your comfy old Rolls!
(To ELSA)
 Or in one of your Mercedeses! *(Signal)*
 ELSA: *(Moving back)*
 Far, very far off the beam are we
 Quaint and bizarre as a team are we
 Two millionaires with a dream are we,
 We're keeping romance alive,
 Two millionaires with a dream are we -
 We'll make our love survive
 No little cold water flat have we,
(Moving to C.)
 Warmed by the glow of insolvency
 MAX *(Stopping CAPTAIN)*
 Up to your necks in security,
 How can love survive?
 ELSA: How can I show what I feel for you?
 I cannot go out and steal for you
(Takes MAX's kerchief)
 I cannot die like Camille for you—
 How can love survive?
(Crosses and returns kerchief)

MAX: *(Calling them to him)*

You millionaires
With financial affairs
Are too busy for simple pleasure
When you are poor
It is toujours l'amour—

(Bending ELSA back.)

For l'amour all the poor have leisure!

ELSA: *(To the CAPTAIN)*

Caught in our gold-plated chains are we,
Lost in our wealthy domains are we,

(Crosses C.)

Trapped by our capital gains are we

Holds CAPTAIN.

But we'll keep romance alive—

(MAX turns out his empty trouser pockets.)

MAX Trapped by our capital gains are we

ELSA: We'll make our love survive!

At the end of the number, ROLF enters U L, looking for LITSL. He is concentrating on the upstairs windows of the villa so completely, he doesn't see the others.

CAPTAIN: *(to ROLF)* What do you want?

ROLF *(Startled)* Oh, Captain I don't see, I mean I
didn't know er, uh, Heil! *(He holds his hand up
in salute.)*

CAPTAIN *(lightly)* Who are you?

ROLF I have a telegram for Herr Detweiler

MAX *(Taking the telegram from ROLF)* I am Herr Detweiler

CAPTAIN You've delivered your telegram, now get out

(ROLF exits U L, flustered.)

ELSA Georg, he's just a boy!

CAPTAIN I am an Austrian. I will not be heiled

MAX Georg why don't you look at things the way I do?

What's going to happen is going to happen Just be sure
it doesn't happen to you

(ELSA exits into the house.)

CAPTAIN Max, it's a good thing you haven't any character because if you had I'm convinced I'd hate you

MAX You couldn't hate me I'm too lovable

(FRANZ enters from the house.)

FRANZ Herr Detweiler there's a cat for you It's from--

MAX *(Quickly)* I'll take it

MAX exits into the house followed by FRANZ. At this moment the CAPTAIN'S attention is attracted by the sound of voices yodeling and coming from the direction of the garden. ULL, GRITTL runs on and stoops over. Next we see MARTA leapfrog over GRITTL and stoop. She is followed by BRIGITTA, KURI LOUISA, FRIEDRICH and LITSL all leaptrogging. They are dressed in playclothes made from the curtains we have seen in MARTA'S bedroom. The last one on, yodeling along with the children dressed in a dirdal made from the material the CAPTAIN sent her is MARTA. Her leaptrogging takes her to the feet of the CAPTAIN. She straightens up in pleased surprise.
MARIA Oh, Captain you're home!

CHILDREN *(Joyfully)* Father! Father you're home

(The CAPTAIN takes his whistle from his pocket and blows a preemptory blast. The children, dismayed, line up in military fashion.)

CAPTAIN Straight line! *The CAPTAIN crosses behind them, inspecting their strange garb with evident displeasure. He takes a kerchief made of the curtain material from LOUISA'S head.* Get cleaned up! Get into your uniforms and report back here! *(The children glance appealingly toward MARTA.)* At once! *(The children run into the house.)* Frauen! Where did they get these abominations out of a nightmare?

MARIA No out of some curtains the curtains that used to hang in my bedroom. There was plenty of wear left in them.

CAPTAIN Just a moment. Do you mean to say the people of the neighborhood have seen my children wearing old curtains?

MARIA Oh, yes, they've become very popular. Everyone smiles at them.

CAPTAIN I don't wonder.

MARIA They say, "There go Captain von Trapp's children."

CAPTAIN My children have always been a credit to my name.

MARIA But, Captain, they weren't. They were just unhappy little marching machines.

CAPTAIN I don't care to hear from you about my children.

MARIA Well, you must hear from someone. You're not home long enough to know them.

CAPTAIN I said I don't want to hear—

MARIA I know you don't—but you've got to. Take Liesl. Liesl isn't a child any more. And if you keep treating her as one, Captain, you're going to have a mutiny on your hands. And Friedrich. Friedrich's afraid to be himself, he's shy, he's aloof. Friedrich needs you—he needs your confidence—

CAPTAIN Don't tell me about my son.

MARIA Brigitta could tell you about him. She could tell you a lot more if you got to know her, because she notices things. And she always tells the truth—especially when you don't want to hear it. Kurt is sensitive, he's easily hurt, and you ignore him—you brush him aside the way you do all of them. *(The CAPTAIN starts to leave.)* I haven't finished yet! Louisa wants to have a good time. You've just got to let her have a good time. Marta, I don't know about yet, but someone has to find out about her. And little Gretl, just wants to be loved. Oh, please, Captain, love Gretl, love all of them. They need you.

CAPTAIN Stop! Stop it! You will pack your things and return to the Abbey as soon as you can.

MARIA I'm sorry I shouldn't have said those things not
in the way I said them

CAPTAIN After you've
gone there'll be— *(We
hear the voices of the
children singing offstage ,*
What's that?

CHILDREN *(Singing offstage)*
The hills are alive
With the sound of music
With songs they have sung
For a thousand years

MARIA Singing.

CAPTAIN Who's singing?

The hills fill my heart

MARIA Your children

With the sound of music

CAPTAIN My children
singing?

My heart wants to sing
Every song it hears

MARIA I wanted them to
sing for Frau Schraeder
when they met her.

*(ELSA enters from the upper French windows, going
toward the CAPTAIN, who is D L She stops I of C The
children follow ELSA on, still singing, FRIEDRICH ac
companying them on a guitar They stand in a diagonal line
in front of the French windows)*

ELSA Georg, you must hear—

CHILDREN *(Singing)*

My heart wants to beat
Like the wings
Of the birds that rise
From the lake to the trees,
My heart wants to sigh
Like a chime that flies
From a church on a breeze

(The CAPTAIN turns front and joins in the song)

CAPTAIN AND CHILDREN *(Singing)*

I go to the hills
When my heart is lonely
I know I will hear

What I've heard before
My heart will be blessed
With the sound of music
And I'll sing once more

(As the song finishes there is a moment of poignant silence. GRFTL, who is carrying a white flower, looks toward MARIA. MARIA nods to her. GRFTL goes to ELSA, touches her skirt, curtsies, and hands her the flower.)

ELSA *(Jou-hee)* Edelweiss Georg, why haven't you told me how enchanting your children are?

(The CAPTAIN goes to GRFTL C. and puts his arm around her. He motions the other children to him. The younger ones surround him. He puts his other arm around MARIA, then reaches out and gently ruffles KURT's hair. When he speaks it is not easy for him to control his voice.)

CAPTAIN Children, I'd like to have you show Frau Schraeder the gardens.

ELSA Yes, show me the gardens. *(ELSA and the children start off L., all talking simultaneously.)* I want to see everything, and with you too. I don't know any of your names yet, but it doesn't matter. I'm sure I won't get them straight for a long time.

LOUISA My name is Marta.

MARTA It is not. My name's Maria. She's Louisa.

(ELSA and the children have disappeared.)

CAPTAIN *(Going to MARIA)* You were right. I don't know my own children.

MARIA They're waiting to know you. They want so much to. After I've gone.

CAPTAIN No. I want you to stay.

MARIA If I can be of any help.

CAPTAIN You have helped already. You have brought music back into my home. I had forgotten. *(Singing)*

To laugh like a brook
 When it trips and falls
 Over stones in its way
 BOTH To sing through the night
 Like a lark who is learning to pray
 I go to the hills
 When my heart is lonely.
(He hands MARIA LOUISA's kerchief.)
 I know I will hear
 What I've heard before
(The CAPTAIN takes the whistle from his pocket, shows it to MARIA then throws it away off U L)
 My heart will be blessed
 With the sound of music
 CAPTAIN And I'll sing once more
(The CAPTAIN exits into the house MARIA watches him go, smiles happily, then starts singing.)
 MARIA *(Singing)*
 Ray—a drop of golden sun
 Me—a name I call myself
 Far—a long, long way to run
(She tosses kerchief into air, catches it, starts to exit U L Her eye notices pastry on coffee table She goes back for one, starts to bite as ELSA enters from the garden U.L. MARIA sees her and stops singing.)
 ELSA *(L C)* I came back to congratulate you
 MARIA *(C)* Thank you
 ELSA The Captain was really moved
 MARIA Yes, I think he was pleased He's asked me to
 stay on with the children
 ELSA Oh, you're staying on!
 MARIA Until September
 ELSA September?
 MARIA Then I go back to the Abbey.

ELSA. The Abbey?

MARIA: I'm going to be a nun

ELSA. Oh, how nice! *(She crosses to the table and sits.)*

When you get back to the Abbey, think of us

MARIA. I'll pray for you *(MARIA exits to the garden.)*

(ELSA smiles to herself at the expression of thoughtfulness then her expression changes as she realizes she may have been insulted. Dim Out.)

ACT I

Scene 10

A hallway in the Trapp villa. At the end of "Love Survive" repeat. GRETEL and FRAU SCHMIDT enter D L. GRETEL bows to FRAU SCHMIDT

FRAU SCHMIDT. No *(GRETEL curtsies)* That's right. You must do that to all the guests *(Cudding off)* Come along children—the party's started

(MARTA enters, going to FRAU SCHMIDT)

MARTA. Frau Schmidt, will you fix my bow? *(FRAU SCHMIDT reties MARTA's sash.)* We never had a party in our house before

(BRIGITTA enters, runs across the stage and looks off R LOUISA enters LIESL and FRIEDRICH enter LIESL fixes FRIEDRICH'S tie)

FRAU SCHMIDT. Oh, yes, there used to be lots of parties here

LIESL. Friedrich and I used to sneak out and watch them from the top of the stairs

FRIEDRICH. I remember the music

FRAU SCHMIDT. Once your father brought a Gypsy orchestra all the way from Budapest

LIESL. Yes, they wore red coats

FRAU SCHMIDT Go ahead, children, and mind your manners. Come along. *(She exits D R with GRETEL and MARTA.)*

FRIEDRICH I remember beautiful ladies and everybody laughing

LOUISA *(Wistfully)* There was one lady the most beautiful of all I think she was here all the time

LIESL *(Crossing to LOUISA, putting her hands on LOUISA's shoulders)* Yes, Louisa

BRIGITTA Can we dance while the guests are dancing?

LIESL Yes, of course Remember what Fraulein Maria told us

CHILDREN Yes

(KURT and BRIGITTA waltz together. So do LOUISA and FRIEDRICH. LIESL imagines a young man asking her to dance, she pretends surprise, then curtsies and extends her arms. Slowly she begins to waltz and is dancing gaily when the travellers part.)

ACT I

Scene II

The living room of the Trapp villa. The room is filled with waltzing couples, whom the children join briefly, then exit, except for BRIGITTA. BARONESS ELBERFELD is seated on the sofa, which has been pushed back. There are two men not dancing, BARON ELBERFELD and HERR ZELLER. They are obviously in a spirited argument. One couple stops dancing and goes to them as if to intervene. As the dance music ends we hear the angry voices of the two men.

ZELLER You have German blood, haven't you?

ELBERFELD I am not a German. I'm an Austrian

ZELLER There's going to be Anschluss, I warn you and everyone like you—and that goes for our—

FRAU ZELLER Shhhh

CAPTAIN *(Entering through the French windows and sensing a situation)* It's much more pleasant on the terrace *(The guests uneasy, start out onto the terrace.)* Elberfeld, it's very nice to have you and the Baroness here again

BARONESS ELBERFELD Frau Schraeder's charming, Georg

ELBERFELD I hope she isn't ill

(FRANZ enters with a glass of brandy on a tray. He goes to the CAPTAIN.)

CAPTAIN Oh, no just a headache *(He takes the brandy from FRANZ.)* I'm on my way up to get her. We'll find you on the terrace

(The ELBERFELDS exit. The CAPTAIN starts up stairs.)

BRIGITTA *(At foot of steps)* Father, I don't think these people are having a very good time

CAPTAIN Half the people I invited aren't speaking to the other half.

BRIGITTA Well, Father, maybe they're having a good time not speaking to each other

(The CAPTAIN smiles and continues up stairs.)

FRAU SCHMIDT *(Entering on balcony)* Oh, sir, Frau Schraeder asked me to let you know that she will join you in a few minutes

CAPTAIN Thank you. You might see whether she would like this glass of brandy.

(FRAU SCHMIDT exits. KURT and MARIA enter from the terrace where we can see the guests dancing the Laendler, an Austrian folk dance.)

MARIA Kurt, I haven't danced the Laendler since I was a little girl

KURT: Oh, you remember it — show me—

MARIA: No, I haven't danced since—

(The CAPTAIN has paused on the balcony and watches them.)

KURT: Come, you said the left hand behind the back

MARIA: Yes — that's right. But first the boy and girl meet

KURT: Yes *(He bows. She curtsies.)*

MARIA: Then they go for a little stroll

(They join hands and cross the stage in a folk-dance step, to the music coming from the terrace. When they reach the foot of the stairs they try to execute a movement which is a little awkward for KURT.)

CAPTAIN: No, that's wrong, Kurt. Let me show you

(He hurries down the stairs. He takes MARIA's hand and they continue the dance as KURT and BRIGITTA watch them. The dance reaches the point at which MARIA and the CAPTAIN, while holding hands, must execute a figure which calls for MARIA to turn under the CAPTAIN's arms and assume a position in which his arms are around her and his face close to hers. This physical embrace brings an awareness to both of them. When this same figure is repeated MARIA finds herself under the spell of an emotion that she has never experienced before and does not understand. In self-consciousness she breaks away.)

MARIA: I—I don't remember—any more

CAPTAIN: *(Also self-conscious.)* Well, Kurt, that's the way it's done

(The music comes to an end. The CAPTAIN exits to the terrace, as ELSA enters from R. onto the balcony. She watches the CAPTAIN disappear, then looks with interest at MARIA.)

BRIGITTA: *(Crossing to MARIA.)* Your face is all red.

MARIA: I guess I'm not very used to dancing.

ELSA: Well, hello there.

MARIA: Good evening, Frau Schraeder. *(She exits D.R.)*

(ELSA comes down the stairs.)

KURT I hope you're feeling better, Frau Schraeder.

ELSA Yes, thank you, Kurt.

(KURT exits D.L. MAX and FRANZ enter through the front door. MAX is wearing a topcoat. FRANZ is carrying his bag. MAX puts his hands over BRIGITTA's eyes.)

BRIGITTA Hello, Uncle Max, we're having a party.

(FRANZ exits upstairs carrying MAX's suitcase.)

MAX Good. Tell your father it's sure to be a success. I'm here.

(BRIGITTA exits to terrace.)

ELSA *(At foot of stairs)* Max!

MAX *(R.C.)* Elsa! Without a doubt you're the most beautiful corporation president in the entire world. *(Kisses her hand.)*

ELSA Thank you, Max.

CAPTAIN *(Entering from terrace with LISSL. Crosses to L. of MAX, Max you're back. And as usual just in time for dinner)*

MAX Georg, did you think you could give a gala without me?

CAPTAIN Oh, dear, now we have an odd man.

MAX *(Inaugnantly)* A little odd, but charming.

CAPTAIN Liesl, run and ask Frau Schmidt to set two more places and I want to see Fraulein Maria

(LISSL exits D.R.)

ELSA *(Crosses below MAX and CAPTAIN to I.C.)* Two places?

CAPTAIN We need another woman

ELSA Who? Liesl?

CAPTAIN Oh, no she's much too young. I'll ask Maria

MAX You're not serious?

CAPTAIN But of course

MAX She's a nursemaid

CAPTAIN I don't think of her that way

MAX I don't mind, but your friends—you can't ask them to dine with Maria.

CAPTAIN Why not?

MAX Elsa tell him why not

ELSA Max, can you change in a hurry?

CAPTAIN Yes Max, we can use you tonight

(MAX starts up stairs.)

BRIGITTA *(Entering from terrace, crosses to L. C.)* Frau Schraeder, they're talking about you out there

ELSA Come on, Georg, I've been dodging these people for an hour *(ELSA and CAPTAIN exit to terrace)*

MARIA *(Entering D R.)* Brigitta have you seen your father?

MAX *(On balcony)* Good evening Fraulein Maria

MARIA Herr Detweiler, it's nice to see you again

MAX Yes, you're going to. *(Exits off R.)*

BRIGITTA *(D R C.)* I knew it all along Frau Schraeder didn't have a headache She just wanted to get out of the party. She was faking

MARIA *(Crosses to BRIGITTA)* Brigitta, you shouldn't say things you don't know are true

BRIGITTA But I do know I heard her say to Father she'd been dodging these people

MARIA That doesn't mean that she didn't have a headache It's very important that you children like Frau Schraeder

BRIGITTA I like her all right Why is it important?

MARIA Well—I think she's going to be your new mother

BRIGITTA Oh, Fraulein Father's never going to marry her. Why, he couldn't

MARIA Why couldn't he?

BRIGITTA Because he's in love with you

MARIA Now Brigitta, that's just the kind of thing

BRIGITTA You must know that

MARIA Brigitta-no'

BRIGITTA Remember the other night when we were all sitting on the floor singing the Edelweiss song he taught us? After we finished, you laughed at him for forgetting

the words. He didn't forget the words. He just stopped singing to look at you. And when he speaks to you, the way his voice sounds.

MARIA *can't accept an idea that conflicts with her commitment to the church.*

MARIA No, Brigitta, no.

BRIGITTA And the way you looked at him just now when you were dancing. You're in love with him.

MARIA *stands in stunned silence. The CAPTAIN enters from the terrace with GRETI, LOLISA and KURI.*

CAPTAIN One more dance, Gretl, and then to bed. *(He sees MARIA and goes to her.)* Oh, Fraulein Maria, you're not going to have dinner with the children tonight. You're having dinner down here with us. *(MARIA shakes her head—"No, I can't".)* Oh, yes. It's all arranged. You'll have to hurry. You'll have to change. *(She starts up the stairs but stops as the CAPTAIN speaks.)* Oh, and Maria, wear the dress you wore the other night when we were all singing. It was lovely, soft and white.

MARIA *stares at him for a moment then quickly exits upstairs. FRANZ enters from the dining room D.L.*

FRANZ Shall I announce dinner, Captain?

ELSA *(Entering from terrace followed by the guests.)* Oh, no, not yet. The children will want to say good night. Oh Georg, I wanted the children to say good night the way they did last night.

CAPTAIN No, Elsa—not here—

ELSA Please, Georg, the way they did it for me—it was so sweet.

CAPTAIN No, no, not in front of strangers!

ELSA Please, Georg, for me.

MAX *(Entering on the balcony in evening clothes.)* Presto chango!

ELSA Max, you're just in time. Children, now.

(*MAX comes down the steps and joins ELISA and the CAPTAIN. The children line up near the stairs. The guests assemble at the opposite side of the room.*)

CHILDREN (Singing)

There's a sad sort of clanging
From the clock in the hall,
And the bells in the steeple, too,
And up in the nursery an absurd little bird
Is popping out to say "coo-coo"
Regretfully they tell us
But firmly they compel us
To say "goodbye" to you
So long, farewell,
Auf wiedersehen, good night

MARTA (Steps forward)

I hate to go and leave this pretty sight

(*MARTA exits D R*) (Musical interlude)

CHILDREN: So long, farewell,
Auf Wiedersehen, adieu

KURT (Steps forward)

Adieu, adieu,
To yieu, and yieu, and yieu (*Exits*)

CHILDREN So long, farewell,
Au'voir, auf wiedersehen

LIESL (Steps forward)

I'd like to stay and taste my first champagne

(*To the CAPTAIN—speaking*) No?

CAPTAIN (Speaking) No! (*LIESL exits Interlude*)

CHILDREN (Singing)

So long, farewell,
Auf wiedersehen, goodbye.

FRIEDRICH (Steps forward)

I leave and heave a sigh and say goodbye
Goodbye!

(KIKI exits)

BRIGITTA I'm glad to go, I cannot tell a lie

FRIEDRICH exits

LOLISA I fit, I float, I fleetly flee, I fly

(BRIGITTA and LOLISA exit together)

GRETLE *(Sitting on the bottom stair)*

The sun has gone to bed and so must I

(Still sitting she backs halfway up the steps one at a time)

CHILDREN *(Having re-entered on the balcony)*

So long, farewell, auf wiedersehen, goodbye

Goodbye, goodbye, goodbye

(LIESL goes down the steps to GRETLE takes her in her arms and exits with the others.)

GUESTS *(Singing)*

Goodbye

(FRANZ announces dinner and the CAPTAIN and the guests drift off to the dining room. MAX excited, goes to ELSA.)

MAX Elsa, they're extraordinary!

ELSA Fraulein Maria taught them to do it

MAX I've been looking all over Austria for something like this for the Festival and I find it here

ELSA Wait a minute, Max

MAX A singing group of seven children in one family

ELSA Max! Georg didn't even want them to sing in front of the guests tonight. I had to persuade him

MAX Ah, then you have influence. You must talk to him

ELSA Max!

MAX Elsa! This is important to Austria. And it wouldn't do me any harm

(They exit into the dining room. The music segues into a slow, soft version of "The Lonely Goatherd." We see MARIA come down from the third floor onto the balcony. She

is wearing the hat and dress she wore the day she first came to the villa and she is carrying her guitar case and bag. She makes sure the living room is empty. She comes slowly down the stairs. She looks unhappily toward the dining room as though she wanted to say goodbye to someone. She looks longingly upstairs where the children have gone off. She takes a last farewell look around the room, then slowly and sadly exits to the outer corridor,

DIM OUT

ACT I

Scene 12

A corridor in the Abbey. SISTER SOPHIA enters, accompanied by a young girl carrying a small traveling bag. She is distinctively and attractively dressed. (She is a new POSTULANT.) They start down the corridor. From the opposite side six nuns enter in double file, chanting

NUNS

Rex admirabilis et triumphator nobis

Dulcedo ineffabilis totus desiderabilis

Totus desiderabilis

(SISTER SOPHIA and the young girl watch the nuns as they go down the corridor and disappear. Then they exit.)

DIM OUT

ACT I

Scene 13

The office of the MOTHER ABBESS. The MOTHER ABBESS is seated at her desk and SISTER SOPHIA stands facing her. The new POSTULANT is R. of the desk, signing her name to a paper.

MOTHER ABBESS (Rising) Sister Sophia take our new postulant to the robing room. Bless you, my daughter.

*(The POSTULANT kneels. The MOTHER ABBESS
blesses her. There is a knock on the door. L R) Ave!*

*(SISTER MARGARETTA enters. L R. SISTER SOPHIA
and the new POSTULANT exit. L R.)*

MARGARETTA Maria has asked to see you. I know it has
taken her a long time.

MOTHER ABBESS I waited until she wanted to come to me.

MARGARETTA It's strange. She's happy to be here—but
she's unhappy too.

MOTHER ABBESS Why did they send her back? do you
know?

MARGARETTA She doesn't speak. She hasn't spoken ex-
cept in prayer.

MOTHER ABBESS I shall see her.

MARGARETTA *(Crosses to the door.)* Maria

*(MARIA enters, goes to the MOTHER ABBESS and
kneels.)*

MOTHER ABBESS *(Blessing MARIA,)* This must have
been a trying experience for you.

MARIA. It was, Reverend Mother.

MOTHER ABBESS Has it taught you anything?

MARIA I've learned that I never want to leave these walls
again.

MOTHER ABBESS Why did they send you back to us?

MARIA *(After a moment's hesitation,)* They didn't send me
back. I left. I left without telling them I was going,
without saying goodbye.

MOTHER ABBESS Sit down, Maria. *(MARIA sits by the
desk.)* Maria, what happened? Why did you do this?

MARIA I was frightened.

MOTHER ABBESS. Frightened?

MARIA *(With difficulty,)* I was confused. I felt I never felt
that way before. I couldn't stay—and I knew that here I
would be away from it—that here I would be safe.

MOTHER ABBESS Maria, our abbey is not to be used as an escape. What is it you can't face?

MARIA I can't face him again

MOTHER ABBESS *(After a pause)* Thank you, Sister Margareta *(SISTER MARGARETTA exits L R. The MOTHER ABBESS stands behind MARIA. She puts her hands on MARIA's shoulders and speaks quietly.)* Maria, are you in love with Captain von Trapp?

MARIA *(Torn)* I don't know. I don't know

MOTHER ABBESS Tell me about it, my child

MARIA *(With emotion)* Brigitta said that I was and that her father was in love with me and then there he was and we were looking at each other and I could hardly breathe. Then I knew I couldn't stay *(She rises.)*

MOTHER ABBESS But you do like him, Maria?

MARIA Oh, yes!

MOTHER ABBESS Did you let him see how you felt?

MARIA *(Turning to her)* If I did I didn't know that I did. That's what's been torturing me. I was there on God's errand. To have asked for the Captain's love would have been wrong. I don't know, Mother. I do know this. *(She kneels before the MOTHER ABBESS.)* I am ready at this very moment to take the vows of poverty, obedience and—chastity.

MOTHER ABBESS *(Helping MARIA to rise)* Maria, the love of a man and a woman is holy, too. The first time we talked together—you told me that you remembered your father and mother before they died. Do you remember were they happy? *(She seats MARIA on the stool.)*

MARIA Oh, yes, Mother, they were very happy.

MOTHER ABBESS Maria, you were born of their happiness of their love. And my child, you have a great capacity to love. What you must find out is how does God want you to spend your love. *(The MOTHER ABBESS sits at her desk.)*

MARIA I've pledged my life to God's service I've pledged
my life to God

MOTHER ABBESS My daughter, if you love this man it
doesn't mean that you love God less You must find out
You must go back

MARIA *Rings,* Oh, no, Mother, please don't ask me to do
that Please! Let me stay here *(MARIA circles behind
the desk and sinks at the feet of the MOTHER ABBESS.)*

MOTHER ABBESS These walls were not made to shut out
problems You have to face them You have to find the
life you were born to live

MARIA How do I find it?

MOTHER ABBESS Look for it *(Her arm around MARIA
she sings.)* Climb every mountain

Search high and low

Follow every byway

Every path you know

Climb every mountain

Ford every stream

Follow every rainbow

Till you find your dream

A dream that will need all the love you can
give

Every day of your life for as long as you
live

(The MOTHER ABBESS rises.)

Climb every mountain

Ford every stream

Follow every rainbow

Till you find your dream

A dream that will need all the love you can
give

(She lifts MARIA to her feet.)

Every day of your life for as long as you live
(The MOTHER ABBESS crosses R.)

Climb every mountain
Ford every stream
Follow every rainbow
Till you find your dream

*(As the song swells to its finish, MARIA removes the
postulant's veil from her head and stands transfixed)*

END ACT I

ACT II
Scene I

*The terrace CAPTAIN's guitar is on coffee table
Entr'acte continues into scene and song MAX, blindfolded,
and the children are playing blind man's bluff and singing
"The Lonely Goatherd" FRIEDRICH is standing on a
chair, MARTA is standing on a bench, BRIGITTA (at first)
is sitting on the stool reading, then joins in game*

MAX *(Singing)* One little girl in a pale pink coat heard

MARTA Layee odl, layee odl layee o

KURT She yodeled back to the lonely goatherd

LOUISA Layee odl layee odl o

ALL Soon her Mama with a gleaming gloat heard

MAX Layee odl, layee odl layee o

GRETLE *(Teases MAX by poking him with guitar)*

What a duet for a girl and goatherd

*(LIESL pulls off MAX's blindfold, then takes guitar
from GRETLE.)*

MAX *(Strutting L.C.,)*

Layee odl, layee odl o

ALL *(Mimicking MAX)*

O ho, layee odl lee o-

(MAX stops the singing.)

MAX Enough Now sing seriously Liesl, give us a key

*(He conducts LIESL strikes a note Children are in
a vague line up R. stage very informally.)*

ALL *(Singing)* Do-me-so-do.

MAX *(Gives conductor cut-off Speaking)* That's nice-very
nice except it's no good Imagine that you're standing
on the stage of a big concert hall

LOUISA What concert hall, Uncle Max?

MAX Any concert hall maybe Kaitzberg Concert Hall—but
a concert hall full of people. Now, once more.

ALL: *(Singing)* Do-me-so-do

(MAX stops them individually, GRETEL, who is sitting on the terrace step, last.)

MAX: Gretl, why don't you sing loud?

GRETEL: I've got a sore finger *(She holds up a bandaged finger.)*

MAX: *(Kissing her finger)* Now you can sing loud for Uncle Max. The night of the party you sang so beautifully with such spirit. Well, let's try again. *(He gives them a downbeat. They hit a chord. The CAPTAIN and ELSA enter from the garden. MAX sees them and stops the singing.)* They wanted to sing for me, the darlings, but they don't sing as well as they used to.

LOUISA: We need Fraulein Maria.

CAPTAIN: *(Taking the guitar from LIESL)* We do not need Fraulein Maria. You can sing just as well with me.

MAX: But I've had experience with choirs, quartets, glee clubs—

CAPTAIN: Max, please— *(To the children.)* Now what would you like to sing? *(Singing.)*

Doe, a deer, a female deer

KURT: Fraulein Maria always started with

CAPTAIN: We are not to mention Fraulein Maria.

ELSA: *(Sensing something)* Come on, Max, I feel like a brisk walk.

MAX: That's just what I need— *(He follows her, turns.)* Is anyone using the car? *(MAX and ELSA exit L L.)*

CAPTAIN: Now, what are you going to sing?

(LIESL starts and conducts the children in:)

CHILDREN: *(Singing)*

The hills are alive

With the sound of music

(The CAPTAIN joins the singing.)

With songs they have sung
For a thousand years

(The CAPTAIN stops)

CAPTAIN No, not that *(Leading LOUISA aside)* Louisa,
did you play any of your tricks—any of your jokes—on
Fraulein Maria?

LOUISA Only those she liked and laughed at

CAPTAIN You didn't put toads in her bed?

LOUISA No, Father

CAPTAIN Well, something must have happened—for her to
leave us without even saying goodbye

GRETLE Isn't Fraulein Maria coming back?

CAPTAIN No, darling I don't think so

MARTHA But she was the best governess we ever had

CAPTAIN You're not going to have a governess any
more

LOUISA Oh, good!

KURT I'm not sure that's good

CAPTAIN You're going to have a new mother

LIESL A new mother?

FRIEDRICH Frau Schraeder?

CAPTAIN *(Hands LIESL the guitar, Yes It was all settled
last night I'm very happy Well, it's time for your after
noon walk (LIESL kisses him. He exits into the house)*

LOUISA *(At stool, When Fraulein Maria wanted to feel
better, she used to sing that song remember?*

LIESL *(Putting guitar on coffee table) Yes*

BRIGITTA *(L. of coffee table) All right Let's try it*

ALL *(Wandering listlessly. Singing)*

Raindrops on roses

And whiskers on kittens

Bright copper kettles

And warm woolen mittens

Brown paper packages—

(ORCHESTRA joins in.)

Tied up with strings
These are a few of
My favorite things

GRETLE (D C) Why don't I feel better?

(Children start to sing but drop out one by one as they hear MARIA offstage.)

MARIA: (Offstage)

Girls in white dresses with blue satin sashes
Snowflakes that stay on my nose and
eyelashes,
Silver white winters that melt into springs
These are a few of my favorite things.

CHILDREN: Maria! Maria's back

(They run to meet her as she enters L L She is wearing the suit and hat we saw the new POSTulant wear FRIEDRICH takes her guitar and sets it above the stool KURT takes suitcase and drops it back of stool.)

MARIA and CHILDREN (Singing)

When the dog bites, when the bee stings,
When I'm feeling sad
I simply remember my favorite things,
And then I don't feel so bad

(FRIEDRICH arranges guitar and suitcase.)

MARIA (Hugging them C S) Children, children I'm so
happy to see you I must find your father right away

MARTA I'll find him (She runs into the house.)

KURT I'll go with you (He follows MARIA into the house.)

MARIA (To GRETLE) How's your sore finger?

GRETLE You remembered

MARIA Liesl—are you all right?

LIESL (Soberly) Yes, Fraulein, I'm all right

MARIA Many telegrams lately?

LIESL No, Fraulein Now I'll be glad to go to boarding
school

MARIA Liesl, you can't use boarding school to escape your problems. You have to face them. (*Embraces LIESL.*) Oh, I have so much to talk to you about.

LOUISA We have some things to tell you, too.

MARIA You must have a great deal to tell me.

BRIGITTA I guess the most important thing is that Father's going to be married.

MARIA Married?

LOUISA To Frau Schraeder.

MARIA Are you sure?

BRIGITTA Oh, yes, he just told us—he told us himself. (*KURT and MARTA enter from house.*)

KURT We found him.

(*CAPTAIN enters from house.*)

CAPTAIN Liesl—

LIESL Louisa, Brigitta, boys! Maria, we'll be in the nursery. (*Children exit into house.*)

CAPTAIN You've come back?

MARIA Yes, Captain.

CAPTAIN You left us without any explanation whatsoever without even saying goodbye.

MARIA It was very wrong of me. Forgive me.

CAPTAIN Why did you do this to us? Tell me.

MARIA Please don't ask me. Anyway, the reason no longer exists. (*Crosses and picks up guitar case and carpet bag.*)

CAPTAIN Then you're back to stay?

MARIA Only until you can make arrangements for another governess.

CAPTAIN Oh, no! You've been missed by the children, I've missed—everybody missed you very much. Nothing was the same while you were away. Everything was wrong.

MARIA But I—

CAPTAIN· We'll talk about it later. You go up to the children now. (*MARIA starts toward house*) Maria a new dress?

MARIA We have a new postulant. (*She exits into the house*) CAPTAIN sits L. of coffee table, strumming guitar.)

ELSA (*Entering from garden*) I know I'm right. Max. We'll find him and ask him.

MAX (*Following her on and crossing C*) I'll take your word for it, Elsa.

ELSA Georg, settle this for Max and me, will you? How far down the mountain does your property go?

CAPTAIN Can you make out that stone wall? That's the property line.

ELSA (*Turning to MAX*) You see.

MAX (*Sits on bench L.*) I didn't argue about it.

ELSA I know, that makes me furious. I don't like to win without a fight.

FRANZ (*FRANZ enters from the house*, Herr Detweiler, while you were gone, you had a long distance call from Berlin.

MAX (*Innocently*) Who could be calling me from Berlin?

FRANZ They said you'd know who it was.

MAX Oh! Thank you, Franz. (*FRANZ exits to the house*) Georg, what were we just talking about?

CAPTAIN Max, this isn't the first call you've had from Berlin.

MAX Georg, you know I have no political convictions. Can I help it if other people have?

ELSA Let's not stir that up again. The Germans have promised not to invade Austria. (*Crosses to R. of coffee table.*) Max knows that.

CAPTAIN Then why does he bother to answer those calls from Berlin?

MAX Because if they don't keep their promise, I want to have some friends among them.

ELSA Naturally

CAPTAIN Oh, you agree, too?

MAX *(Rises, crosses to CAPTAIN)* Georg, this is the way I look at it. There was a man who was dying. They were giving him the last rites. They asked him, "Do you renounce the devil and all his works?" and he said, "At this moment, I prefer not to make any enemies."

(Crosses L. CAPTAIN strums his guitar.)

ELSA Georg, if they—if they should invade us, would you defy them?

CAPTAIN . . . Yes

MAX *(Crosses to CAPTAIN)* Do you realize what might happen to you? To your property?

ELSA To your children?

MAX To everyone close to you . . . to Elsa . . . to me!

CAPTAIN *(Rises, crosses D R)* Well, what will you do if they come?

MAX *(Takes chair L. of coffee table, places it D C and sits)* What anyone with any sense would do—just sit tight and wait for it all to blow over.

CAPTAIN And you think it will?

MAX One thing is sure—nothing you can do will make any difference. *(Rises, crosses L C)*

ELSA *(Crosses above D C chair, pushing CAPTAIN on to chair)* Don't look so serious, darling. Take the world off your shoulders. Relax.

ELSA *(Above CAPTAIN)*

You dear attractive dewy eyed idealist,

Today you have to learn to be a realist

MAX You may be bent on doing deeds of derring do
But up against a shark what can a herring do?

ELSA *(Moves to MAX, L. of CAPTAIN)*

Be wise, compromise!

CAPTAIN. Compromise, and be wise!

ELSA Let them think you're on their side, be non-committal
 CAPTAIN I will not bow my head to the men I despise
 MAX You won't have to bow your head, just stoop a little
 (He stoops a little)
 ELSA *(Moving behind CAPTAIN)*
 Why not learn to put your faith and your reliance
 On an obvious and simple fact of science?
(ELSA crosses R)
 A crazy planet full of crazy people
 Is somersaulting all around the sky,
 And every time it turns another somersault,
 Another day goes by!
 And there's no way to stop it,
 No, there's no way to stop it,
(Crosses to CAPTAIN)
 No, you can't stop it even if you try
 So I'm not going to worry,
 No, I'm not going to worry,
 Every time I see another day go by
*(MAX crosses U.S. and back D.S. stopping CAPTAIN from playing guitar by putting his hands over the strings
 ELSA goes to L. stage chair)*
 MAX While somersaulting at a cock-eyed angle,
 We make a cock eyed circle around the sun
(Circle around CAPTAIN.)
 And when we circle back to where we started from
 Another year has run
(CAPTAIN hits chord on guitar, crosses S.L)
 MAX and ELSA
 And there's no way to stop it,

No, there's no way to stop it
 If the earth wants to roll around the sun!
 You're a fool if you worry
MAX crosses S. L.)
 You're a fool if you worry
(CAPTAIN turns to ELSA)
 Over anything but little Number One!
 CAPTAIN That's you
 ELSA *(Indicating herself)*
 That's I
 MAX *(Indicating himself)*
 And I
 CAPTAIN. And me'
 That all-absorbing character!
 ELSA *(Steps in front of CAPTAIN)*
 That fascinating creature!
 MAX *(Steps in front of ELSA)*
 That super-special feature--
 ALL *(MAX and ELSA separate--CAPTAIN sits on stool)*
 Me'
 CAPTAIN So every star and every whirling planet
 And every constellation in the sky
 Revolve around the center of the universe,
 A lovely thing called I
(Spreads arms, guitar in right hand - MAX takes
guitar CAPTAIN rises.)
 ALL And there's no way to stop it,
(MAX points guitar at CAPTAIN)
 No, there's no way to stop it,
 And I know though I cannot tell you why
 CAPTAIN *(Speaks)* That's charming!
 ALL That as long as I'm living,
 Just as long as I'm living,
 There'll be nothing else as wonderful as

ELSA I'
ALL I I I

(MAX pretends to strum the back of the guitar. The CAPTAIN grabs it and plays, one foot on chair D C, crossing to chair D S. ELSA starts to follow but is stopped by MAX.) Nothing else as wonderful as I

CAPTAIN (Putting chair back L. of table) I Me! On one thing alone we agree each one is important to himself but you can't save yourself by giving up, and you don't outwit a lion by putting your head -

FRANZ (Entering from house, addressing MAX) Your call from Berlin, sir

CAPTAIN (Pointing to FRANZ, - in the lion's mouth

MAX (After a hesitation) I'll call them back-

ELSA (L. of MAX, quietly) You might as well talk to them now, Max.

CAPTAIN: Go, go, go

(MAX exits into house followed by FRANZ)

ELSA (After a pause, Georg I feel I know what's going to happen here. Can't you see things my way?

CAPTAIN No-not if you're willing to see things their way

ELSA (Crosses D L. before she speaks) There's one thing you do better here than we do in Vienna-your sunsets I'm going to miss them

MARIA (Entering from house) Captain- Oh I beg your pardon

ELSA Maria! Georg, you didn't tell me Fraulein Maria was back. I'm delighted

MARIA (D R) Thank you Captain, the children would like to know if they could take a holiday from their lessons tomorrow so that we can go on a picnic

CAPTAIN Yes, I don't mind

MARIA That will make them very happy And may I be permitted to wish you happiness too, Frau Schraeder-

Captain The children have told me that you're going to be married

ELSA Oh? I'm afraid the children were wrong *(Crosses C to CAPTAIN who stands)* Georg, I've got to finish my packing if I'm to get back to Vienna

CAPTAIN If you feel you must I'll tell Franz to have the car ready

ELSA I can do that *(As he kisses her hand she drops his engagement ring into his hand)* Auf Wiedersehen, Georg. Goodbye, Maria *(She exits into the house CAPTAIN walks U.C.)*

MARIA I'm sorry if I said something I shouldn't have said

CAPTAIN You did say the wrong thing but you said it at the right time

MARIA The children told me that you were going to marry Frau Schraeder

CAPTAIN *(Crosses D.C.)* We found we just couldn't go the same way. That door is shut

MARIA Sister Margareta always says, "When God shuts a door—"

CAPTAIN I know. "He opens a window " Maria, why did you run away to the Abbey? What made you come back?

MARIA The Mother Abbess—she said that you have to look for your life.

CAPTAIN Often when you find it, you don't recognize it.

MARIA No.

CAPTAIN Not at first. Then one day—one night all of a sudden, it stands before you.

MARIA Yes.

CAPTAIN *(Crosses to MARIA)* I look at you now, and I realize this is not something that has just happened. It is something I've known—deep inside me—for many weeks. You knew it, too! *(She nods.)* What was it that told you?

MARIA (*Crossing L. to CAPTAIN*) Brigitta She said—
when we were dancing that night -

CAPTAIN She was quite right That was not just an
ordinary dance, was it?

MARIA I hadn't danced since I was a very little girl It's
quite different after you're grown up, isn't it?

CAPTAIN When you were a very little girl, did a very little
boy ever kiss you?

MARIA Uh h..h

CAPTAIN That's quite different, too

MARIA Is it? (*They kiss.*) It is different

CAPTAIN Your whole life will be different now, Maria
I'll take you anywhere you want to go give you any
thing you wish

MARIA But I don't want to go anywhere All I could wish
for is right here (*MARIA moves S.L. of CAPTAIN.*
Standing, sings)

An ordinary couple
Is all we'll ever be,
For all I want of living
Is to keep you close to me,

(*MARIA takes his hand.*)

To laugh and weep together
While time goes on its flight,
To kiss you every morning
And to kiss you every night

(*Looks at CAPTAIN.*)

We'll meet our daily problems
And rest when day is done,
Our arms around each other
In the fading sun
An ordinary couple,

(*CAPTAIN moves to MARIA.*)

Across the years we'll ride,

Our arms around each other,
And our children by our side .

(Holds her hand)

Our arms around each other

*(CAPTAIN moves as if to kiss MARIA MARIA moves
to bench back to the CAPTAIN CAPTAIN and MARIA
cross D C)*

CAPTAIN *(Speaks)* You know—those two ought to get
together sometime

MARIA Who? *(Looking at CAPTAIN)*

CAPTAIN The Mother Abbess and Brigitta *(MARIA sits
CAPTAIN Sings.)*

An ordinary couple

That's all we'll ever be

For all I want of living

Is to keep you close to me

(CAPTAIN puts hands on her shoulders)

To laugh and weep together

While times goes on its flight,

To kiss you every morning

And to kiss you every night—

*(MARIA's left hand on CAPTAIN's right hand Kisses
her hand.)*

MARIA *(Still sitting,*

We'll meet our daily problems

And rest when day is done,

Our arms around each other

In the fading sun

*(MARIA rises They both move downstage She puts
her arms to him.)*

BOTH

An ordinary couple

Across the years we'll ride

Our arms around each other

And our children by our side . .

Our arms around each other!

(They kiss.)

CAPTAIN *(Speaks)* Maria is there someone I should go to to ask permission to marry you?

MARIA: Why don't we ask the children?

(They run into house laughing The Traveller Closes,

ACT II

Scene 2

A corridor in the Abbey, front of traveller. Three young postulants run on from D R but stop short as they almost collide with four nuns who are crossing from the other direction (D.L.) The postulants stand back with pretended meekness Just before the nuns disappear two of them look back at the postulants with a quiet smile The nuns exit D R. The postulants make sure they are gone, then run off in the opposite direction (D L) Two other nuns enter S R carrying the MOTHER ABBESS's ceremonial cape. SISTER MARGARETTA and SISTER BERTHE enter from the opposite side and accept the cape The nuns exit, R. The MOTHER ABBESS enters, L SISTER MARGARETTA and SISTER BERTHE solemnly put the cape on the MOTHER ABBESS's shoulders The three raise their hands in silent prayer and then exit, R

ACT II

Scene 3

The office of the Mother Abbess. A small suitcase is open on a stool, L.C As the lights come up we see MARIA, C., being dressed for her wedding. Some of the nuns are helping to put on and adjust the overskirt of her wedding

dress with its veil. The MOTHER ABBESS enters, U R., followed by SISTER BERTHE and SISTER MARGARETTA. The MOTHER ABBESS goes to one side of MARIA, the two sisters to the other side, and they stand admiring her.
MARIA: Reverend Mother, have I your permission to look at myself? I brought a mirror. It's in my suitcase—

MOTHER ABBESS: Sister Berthe!

(SISTER BERTHE opens the suitcase and searches for the mirror. She takes a sheer nightgown from the suitcase and holds it up.)

SISTER BERTHE: Sister Margaretta

SISTER MARGARETTA: I don't think she's had time to put in the linings.

MOTHER ABBESS: Sister Berthe, the mirror

(SISTER BERTHE gives the mirror to MARIA, who looks at herself.)

MARIA: Why, Mother—I look

MOTHER ABBESS: Don't be vain, my daughter. Let me say it for you. You are indeed beautiful, my dear

(MARIA returns the mirror to SISTER BERTHE. SISTER SOPHIA hands a white prayer book to MARIA. A nun hands the MOTHER ABBESS a wreath of myrtle. MARIA kneels D R. as the MOTHER ABBESS places this symbol of virginity on MARIA's head. MARIA moves forward to take her position for the wedding march. The nuns break into a joyous chant.)

NUNS *(Singing)*: Gaudeamus omnes in Domino dicum festum celebrantes

ACT II

Scene 4

A corridor in the chapel. The action continues uninterrupted from the preceding scene. The metal grille is

lowered between MARIA and the nuns. Behind the nuns a drop is lowered suggesting the dome of a chapel. MARIA makes a gesture of farewell to the MOTHER ABBESS. The nuns line up behind the grille to watch the march to the altar and a ceremony of which they cannot be a part. The VON TRAPP girls enter D.R. dressed for the wedding and take their places in front of MARIA. LIESL and LOUISA are in front, behind them are BRIGITTA and MARIA then GRETLE, carrying a bouquet of roses. (The other girls carry small nosegays.) KURT and FRIEDRICH enter, D.L., FRIEDRICH carrying a velvet pillow on which rests the CAPTAIN's Navy hat. He is followed by CAPTAIN VON TRAPP in dress uniform, wearing his sword and decorations. KURT crosses to MARIA and offers his arm. The wedding march starts. The wedding procession moves to its solemn rhythm. Against the wedding march the nuns sing in counterpoint.

NUNS (Singing)

How do you solve a problem like Maria?
 How do you catch a cloud and pin it down?
 How do you find a word that means Maria?
 A flibbertigibbet, a will-o'-the-wisp, a clown!
 Many a thing you know you'd like to tell her,
 Many a thing she ought to understand
 But how do you make her stay
 And listen to all you say?
 How do you keep a wave upon the sand?
 How do you solve a problem like Maria?
 How do you hold a moonbeam in your hand?

(During the above chorus the girls and MARIA are crossing the stage. Just before they reach C., they stop. GRETLE turns, curtsies to MARIA and hands her the bouquet of roses. KURT leaves her side and stands with his back to the grille, where he joins FRIEDRICH. The CAP-

TAIŃ takes his place beside MARIA, offering her his arm. The procession continues until it disappears offstage. I., KURT and FRIEDRICH falling into line behind the CAPTAIN and MARIA. The nuns come from either side of the grille, forming a line in front of it, the MOTHER ABBESS C. The traveller closes behind them. They sing joyfully)
NUNS- (Singing)

Confitemini, Domino
Quoniam Bonus, Quoniam Bonus
Quoniam in Saeculum
Misericordia Ejus

Confitemini, Domino
Quoniam Bonus, Quoniam Bonus
Quoniam in Saeculum
Misericordia Ejus

Alleluia, Alleluia
Alleluia
Alleluia

Alleluia, Alleluia
Alleluia, Alleluia

Gaudeamus, Gaudeamus
Omnes in Domino
Diem Festum Celebrantes

(The MOTHER ABBESS bows to the nuns and all exit.)
Dim Out

ACT II

Scene 5

The living room. As the curtains part, MAX enters the balcony with some printed programs in his hand
MAX *(Coming down the stairs)* Children children! Liesi,
Friedrich, Gretl, Kurt, Marta See! Kaltzberg Festival,

1938 *(LIESL, BRIGITTA and GRETI with doll enter from the terrace. MAX holds up the programs.)* Look here 'The Trapp Family Singers' And here are all of your names— Liesl Friedrich Louisa, Kurt Brigitta Marta and Gretl

GRETI: Why am I always last?

LIESL: Because you're the youngest

MAX: Liesl I'm depending on you. Day after tomorrow you must all be ready at 11 o'clock in the morning. That is when *(FRAU SCHMIDT enters from the terrace.)*

FRAU SCHMIDT: Herr Detweiler, can you help me, please? The Gauleiter is here. He wants to know why we aren't flying the new flag.

(HERR ZELLER enters from the terrace. He is in civilian clothes. He has no hat.)

ZELLER *(Saluting MAX)*: Heil!

FRAU SCHMIDT: I tried to explain—

ZELLER: Keep quiet *(To MAX)*. When is Captain von Trapp returning?

MAX *(Crosses to ZELLER)*: Who knows? When a man is on his honeymoon—

ZELLER: These are not times for joking! It's been four days since the Anschluss. This is the only house in the province that is not flying the flag of the Third Reich.

BRIGITTA: You mean the flag with the black spider on it?

MAX: Brigitta!

ZELLER: Do you permit such remarks in this house? Who are you?

MAX: I am Maximilian Detweiler. First Secretary of the Ministry of Education and Culture.

ZELLER: That was in the old regime.

MAX: In the old regime I was Third Secretary. Now I'm First Secretary.

ZELLER: Good! Then you will order them to fly the flag.

FRAU SCHMIDT Captain von Trapp wouldn't—I mean, I
can take my orders only from Captain von Trapp
ZELLER You will take your orders from us—and so will
the Captain. *(To MAX, saluting)* Heil'

MAX. *(Reluctantly Salutes)* Heil'

(ZELLER exits to terrace)

GRETLE Why was he so cross?

FRAU SCHMIDT Everybody's cross these days *(She
exits D R)*

LIESL *(Crosses C. to MAX)* Is Father going to be in
trouble?

MAX He doesn't have to be. The thing to do today is to
get along with everybody *(Crosses to chair R of
table)* Now Liesl, be sure you get all the children on
the bus at 11 o'clock *(LIESL crosses to chair R. of
sofa.)*

BRIGITTA *(R of MAX)* Uncle Max, are you sure this is
going to be all right with Father?

MAX He'll be pleased and proud

BRIGITTA Liesl, do you think so?

MAX *(Kneeling C)* Brigitta don't you trust me?

BRIGITTA: No.

MAX *(Rising)* Well anyway, the bus leaves at 11 o'clock

FRANZ *(Entering I C with two suitcases)* Fraulein
Liesl, see what I have here

LIESL That's Father's luggage

FRANZ Yes they're back *(He exits upstairs BRIGITTA
and GRETLE rush out I.C.)*

MAX *(At sofa)* Liesl they'll have such a lot to tell us,
let's not hurry about telling them anything

*(Children enter running to front door. MARTA, LOUISA
from D L, ALBERT and FRIEDRICH from balcony)*

CHILDREN. They're back, they're back!

*(CAPTAIN and MARIA enter I C surrounded by the
children)*

MARIA Max!

MAX *(Below sofa)* Georg, we didn't expect you back until next week

CAPTAIN *(C ,* Max, it's good you're here There's much I want to know

MARIA *(L of CAPTAIN)* Children, we missed you so very much

GRETLE What did you miss most?

MARIA We missed all that noise you make in the morning

CAPTAIN That noise you make telling each other to be quiet We missed climbing upstairs to say goodnight to you

MARIA We missed hearing you sing

BRIGITTA You came back just in time to hear us sing. Look, Father, we're going to sing in the Kaltzberg Festival Friday night *(She shows him a program. MAX turns away.)*

CAPTAIN Let me see that *(He looks at program Crosses D C.)* Max, are you responsible for this?

MAX *(Coming to him)* I've just been waiting to talk to you about it, Georg

CAPTAIN *(Crosses L ,* You can't talk your way out of this one

(FRANZ and FRAL SCHMIDT enter L.C. with packages.)

FRIEDRICH Presents

CHILDREN *(Taking presents and running upstairs with SCHMIDT and FRANZ)* Give me mine Where's mine? Let's open them in the nursery Where's mine?

(They exit except for LIESL who remains on balcony MARIA is taking her hat off at table R.)

MAX *(Crosses to CAPTAIN)* Now, Georg, I had to make a last minute decision -I was very fortunate to be able to enter them at all they'll be the talk of the Festival seven children in one family

CAPTAIN Not my family!

MAX The committee heard them—they were enchanted

MARIA (*Crosses D L to MAX*) Really, Max What did they say?

MAX: You never heard such praise

MARIA: Georg, did you hear—

CAPTAIN (*Quietly, but firmly*) The Von Trapp Family does not sing in public

MARIA: But if they make people happy—

MAX And for the Festival people come from all over the world—

CAPTAIN (*Crosses to steps*) It is out of the question!

MAX Georg, it's for Austria

CAPTAIN There is no Austria (*He goes upstairs*)

MAX But the Anschluss happened peacefully Let's at least be grateful for that

CAPTAIN Grateful? (*Then, quietly*) To these swine? (*He exits on balcony. LIESL comes downstairs.*)

MAX ((.)) Maria, he must at least pretend to work with these people I admire the way he feels—but you must convince him, he has to compromise

MARIA (*Below sofa*) No, Max, no.

MAX: Maria, you must

MARIA Max, I can't ask Georg to be less than what he is

MAX Then I will talk to him If these children don't sing in the Festival well, it would be a reflection on Austria and it wouldn't do me any good (*He exits up back steps to balcony.*)

LIESL (*Crosses to MARIA*) Maria, I've always known you loved us children Now I know you love Father

MARIA (*Sits sofa*) I do, Liesl I love him very much

LIESL (*Sits R of MARIA*) How can you be sure?

MARIA Because I don't think first of myself, any more I think first of him I know now how to spend my love

(Sings. Holding LIESL's hand)

A bell is no bell till you ring it,
A song is no song till you sing it,
And love in your heart

Wasn't put there to stay—

Love isn't love

Till you give it away

When you're sixteen, going on seventeen,
Waiting for life to start,

Somebody kind

Who touches your mind

Will suddenly touch your heart'

LIESL When that happens, after it happens,
Nothing is quite the same.

Somehow you know

You'll jump up and go

If ever he calls your name'

MARIA Gone are your old ideas of life,

The old ideas grow dim

Lo and behold! You're someone's wife

And you belong to him'

You may think this kind of adventure

(Puts arm around LIESL)

Never may come to you

Darling Sixteen-going-on-Seventeen,

Wait a year—or two,

LIESL I'll wait a year

BOTH *(They embrace)*

or two!

(FRAU SCHMIDT enters U.C.)

FRAU SCHMIDT There's a telegram for the Captain.

(ROLF has followed FRAU SCHMIDT on. She exits D.R.)

LIESL Rolf! Rolf, I'd like you to meet my mother my new mother.

MARIA *(Rising)* Rolf, I am glad to meet you finally

ROLF *(C. Coldly)* I have a telegram for Captain von Trapp *(He holds it out. FRANZ enters on the balcony and starts downstairs.)*

MARIA You stay here with Liesl. I'll take it to him *(She starts R. reaching for the telegram. He snatches it away. She stops at his R.)*

ROLF I'm under orders to make sure the Captain gets it

MARIA I think you can trust me to give it to him

ROLF I have my orders

LIESL Silly, they're married *(ROLF sees FRANZ)*

ROLF Oh Franz! This telegram is to be delivered into the hands of Captain von Trapp

FRANZ *(Saluting)* Heil!

ROLF Heil! *(ROLF returns the salute and gives him the telegram in front of MARIA's face. FRANZ exits upstairs.)*

LIESL *(Shocked)* Rolf

MARIA Even Franz

ROLF Yes, even Franz. Even me! Even everybody in Nonnberg except the great Captain von Trapp. If he knows what's good for him, he'll come over to the right side.

LIESL Rolf, don't talk like that.

(FRANZ re-enters balcony, comes down steps.)

ROLF And if he doesn't, he'd better get out of the country. There are things that happen today to a man like that. He'd better get out quick. *(LIESL runs to MARIA.)* Cry all you want, but just remember what I said before it's too late. *(To MARIA.)* And you remember too. *(He exits L.C. followed by FRANZ.)*

MARIA; Liesl don't cry

LIESL How could he turn on Father that way?

MARIA Liesl, maybe he wasn't threatening your father. Maybe he was warning him.

(CAPTAIN enters balcony, an open telegram in his hand.)

CAPTAIN: Liesl (LIESL runs out D.R.)

MARIA: What is it Georg?

CAPTAIN (Coming down stairs, I didn't think I would have to face a decision this soon Berlin has offered me a commission in their Navy

MARIA (Crosses to him D.R.) Well, Georg?

CAPTAIN I can't just brush this aside I admit it would be exciting to have a ship under me again What I mean is -it would be a relief and a comfort to know that you and the children are safe But it also means Please Maria, help me

MARIA Georg, whatever you decide, will be my decision

CAPTAIN Thank you I know now I can't do it

MARIA: Of course not

CAPTAIN We'll have to get out of Austria right away

MARIA You'll have to leave—tonight—now

CAPTAIN: Not without my family And we can't just pick up and leave They'll be watching us now We'll have to plan (Doorbell) —we'll have to have time

(Offstage: "Heil," FRANZ enters L.C.)

FRANZ Sir—Admiral von Schreiber of the Navy of the Third Reich is here to see you

CAPTAIN Thank you, Franz (FRANZ exits L.C., They didn't give us time

MARIA Then we'll have to make time.

CAPTAIN I'll bring him in We must be careful (He exits L.C. MARIA prays, looks at Festival program in her hand, then runs upstairs)

MAX (Entering on balcony followed by LIESL) What's happening? Storm troopers' That's what I was afraid of Maria

MARIA (On landing, Max, stay with Georg I need the

children Liesl, quickly, find the children Quickly
(*MARIA exits to third floor MAX comes downstairs*
LIESL exits on balcony CAPTAIN enters L C with
VON SCHREIBER and ZELLER. VON SCHREIBER is
in the uniform of a German admiral)

CAPTAIN This way Admiral, we can talk in here Admiral
von Schreiber, may I present Herr Detweiler Max I
think you know Herr Zeller Would you gentlemen care
to sit down?

ZELLER (L R C) We are here on business

VON SCHREIBER (I C) Captain von Trapp a telegram
was sent to you three days ago

CAPTAIN (C) I have just received it I've been away
I've only been home half an hour.

MAX Captain von Trapp has just returned from his honey-
moon, sir

VON SCHREIBER Congratulations, Captain

CAPTAIN Thank you, sir

VON SCHREIBER Your record in the war is very well re-
membered by us, Captain

CAPTAIN It's good to hear you say that sir

ZELLER Let's get to the point

VON SCHREIBER (To ZELLER) If you don't mind (To
CAPTAIN) In our Navy we hold you in very high regard
That explains why I am here Having had no answer to
our telegram, the High Command has sent me in person

CAPTAIN That's very flattering, Admiral But I've had no
time to consider—

(*MARIA enters on balcony She is carrying two festival*
programs and is in her Concert costume)

VON SCHREIBER I am here to present you with your com-
mission,—

CAPTAIN I am deeply conscious of the honor, sir, but

VON SCHREIBER And your orders are to report immediately
to the naval base at Bremerhaven

MARIA (*Coming downstairs, with feigned innocence*)
Immediately? Oh I'm afraid that would be impossible
for you, Georg.

CAPTAIN (*Crosses D R*, Admiral, may I present my wife
the Baroness von Trapp, Admiral von Schreiber

VON SCHREIBER: Madame

MARIA (*Crosses to VON SCHREIBER*, What I meant sir, is
that we are all singing in the Kaltzberg Festival Friday
night (*Children start entering on balcony*) You see—
the Von Trapp Family Singers—here in the program.

(*She hands a program to VON SCHREIBER, then to
ZELLER*)

MAX It's been arranged by the Ministry of Education and
Culture

VON SCHREIBER Friday night? This is Wednesday That's
only a matter of two days It might be possible You
could report to Bremerhaven by Monday

ZELLER: (*Protesting*) Admiral!

VON SCHREIBER Is there a telephone I could use?

MAX This way, Admiral If there is any question perhaps
adding the weight of my voice— (*They exit D L*)

ZELLER (*To CAPTAIN*) It gives here only the names of
the children

CAPTAIN (*Quickly*) It says the Von Trapp Family Singers
I'm head of the Von Trapp Family

ZELLER It's hard to believe, Captain von Trapp—you
singing in a concert

CAPTAIN (*Coolly*) Herr Zeller, you may believe what you
choose

ZELLER (*Crosses to CAPTAIN*) It doesn't say here what
you're going to sing What are you going to sing,
Captain?

CAPTAIN It's your privilege to come to the concert and
hear us.

ZELLER I'd like to hear you sing now Sing what you're going to sing in the concert. Sing'

MARIA (*Singing, Do re mi, fa, so, la ti Liesl, will you give us a do?*)

(*LIESL blows a "do" on a pitch pipe.*)

MARIA and CHILDREN (*Singing to ZELLER*)

Doe, a deer, a female deer,

Ray, a drop of golden sun,

MARIA (*Facing ZELLER*)

Me, a name I call myself

(*She gestures behind her back for the CAPTAIN to sing He comes in, explosively, a beat late,*)

CAPTAIN: Far, a long, long way to run

(*Blackout,*)

ACT II

Scene 6

The stage of the Concert Hall, Kaltzberg As the lights come up and the music decreases in volume we hear the voices of the Von Trapp Family in a concert arrangement of "Do Re Mi" As the lights come to full we see they are in concert position and in Austrian folk costume They are standing in front of the kind of velvet curtain typical of a provincial concert hall There is a microphone, L. The VON TRAPPS continue to sing

MARIA (*Singing*)

So, a needle pulling thread

CHILDREN A needle pulling thread

CAPTAIN: La, a note to follow so

CHILDREN A note to follow so

MARIA Ti a drink with jam and bread

CHILDREN A drink with jam and bread

CAPTAIN: A drink with jam and bread

CHILDREN A: Jam and bread

CHILDREN B: With jam and bread

CHILDREN A: Tea with jam and bread, jam and bread, jam
and bread

Tea with jam, jam and bread

Tea with jam, tea with jam,

Jam and bread

With jam, with jam

Do, re, mi

A B C D E F G

With jam and bread

Fa la la la

CHILDREN B: With jam and bread

ALL: Tea with jam and bread

With jam and bread

With jam and bread *(The song ends)*

(They accept the audience's applause. MAX brings on the CAPTAIN's guitar, hands it to him and exits. FRIEDRICH gets a chair from behind the curtain. The CAPTAIN sits on the chair, C. MARIA and the children sit on the floor S R The CAPTAIN sings, plays introduction on guitar.)

CAPTAIN: Edelweiss, edelweiss

Ev'ry morning you greet me

Small and white, clean and bright,

You look happy to meet me

Blossom of snow,

May you bloom and grow,

Bloom and grow forever—

Edelweiss, edelweiss,

Bless my homeland forever.

Edelweiss, edelweiss,

Every morning. .

(He is looking at MARIA intently and stops singing)

MARIA and CHILDREN *(Singing)*

Small and white, clean and bright—

(The CAPTAIN picks up the song again.)

CAPTAIN You look happy to meet me
Blossom of snow
May you bloom and grow,
Bloom and grow forever—
Edelweiss, edelweiss,
Bless my homeland forever

(MAX enters L. and addresses the applauding audience over the microphone.)

MAX Thank you ladies and gentlemen Thank you *(The family starts off stage R. MAX stops them)* Just a moment I have an announcement that concerns you *(Into the microphone)* Ladies and gentlemen the Festival Concert has come to its conclusion except of course we don't know what the conclusion is going to be The judges are putting their heads together to arrive at their decision and while we are waiting I think there should be an encore It seems this may be the last opportunity the von Trapp Family will have to sing together for a long, long time *(MARIA and CHILDREN exchange a troubled glance)* I have just been informed that Captain von Trapp leaves immediately after the concert for his new command in the naval forces of the Third Reich A guard of honor has arrived to escort him directly from this hall to the naval base at Bremerhaven *(MAX looks offstage L., indicating the presence of the guard of honor)* And now ladies and gentlemen, the family von Trapp again *(The CAPTAIN and MARIA confer briefly and hurriedly. Then MARIA goes to the children and whispers some instructions to them. They line up across the stage and sing with a slight edge of apprehension. MARIA nods to conductor.)*

MARIA (*Singing,*

There's a sad sort of clanging
From the clock in the hall
And the bells in the steeple, too
And up in the nursery
An absurd little bird
Is popping out to say "coo-coo"

CHILDREN, Coo-coo, coo-coo

CAPTAIN, Regretfully they tell us
But firmly they compel us
To say goodbye to you

ALL So long, farewell, auf wiedersehen, good-
night

KURT and MARTA

We hate to go, and miss this pretty sight

(*KURT and MARTA exit S.R., glancing back nervously*

ALL So long, farewell, auf wiedersehen, adieu

FRIEDRICH and LIESL

Adieu, adieu, to yieu and yieu and yieu

(*FRIEDRICH and LIESL exit S.R.*)

ALL So long, farewell, auf wiedersehen, goodbye

LOUISA and BRIGITTA

We flit, we float, we fleetly flee, we fly

(*LOUISA and BRIGITTA exit S.R.*)

ALL So long, farewell, auf wiedersehen, goodbye

GRETEL The sun has gone to bed and so must I
Goodbye'

(*GRETEL exits S.R.*)

MARIA, Goodbye

CAPTAIN, Goodbye

BOTH, Goodbye

(*MARIA takes the CAPTAIN's hand and they exit S.R.*
MAX joins in the audience's applause and watches the von
Trapps off. Then he turns to see an envelope that is being

held out to him from offstage L. He takes it and goes to the microphone.)

MAX Ladies and gentlemen I have here the decision of our distinguished judges. *(He looks at the paper, then looks off after the von Trapps. He is stalling. We will start with the third award. For this honor, the judges have named the trio of the Saengerbund of Herwegen. (He gestures R. The trio enters R, bows and exits.)* The second award has been given to Fraulein Schweiger, the first soloist of the choir of St. Agathe's Church in Murbach. *(He gestures R. FRÄULEIN SCHWEIGER enters R, bows and exits. MAX looks offstage L as if to reassure himself it is safe to proceed. And the first prize, the highest musical honor in the Ostmark goes to the family Von Trapp. (He gestures R. The family Von Trapp does not appear.) The family Von Trapp. (He again gestures R. There is a commotion offstage L and R.)*

OFF STAGE VOICES Where are they, the Von Trapps? They're gone! Gone? - The Von Trapps - Which way did they go? Where are they? Call the guard! Hauptmann, take the first road! Ulrich, block the driveway! Steinhardt, call district headquarters!
(The commotion mounts.)

MAX *(To the orchestra)* Play something! *(He exits hurriedly)*
L THE LIGHTS DIM ALMOST TO BLACKNESS
Three Men in S.S. uniforms run across the stage L to R. Whistles and shouting voices are heard.)

ACT II

Scene 7

The garden of Nonnberg Abbey. The Abbey itself is on S.L., and there is a large single door opening from it into

the garden. The rear wall of the garden has been hewn out of the mountain. It is low on S.L. and rises sharply to a considerable height on S.R. At the rear of the rock wall of the garden a path starts about C.S. and goes directly up the mountain, disappearing off D.S.R. There is a wooden railing on the upstage side of the path. At Rise: The garden is in blackness. A few stars are seen in the black sky. What little moonlight there is discloses the shadows of the VON TRAPP family huddled as if in hiding. They are wearing the native capes and hats and have a guitar case. Their rucksacks are lying at their feet. The door from the Abbey opens stealthily and SISTER MARGARETTA slips through it, closing it behind her. They all speak sotto voce.
SISTER MARGARETTA: They've only five more rooms to search. It shouldn't be long now.

CAPTAIN: How many of them are there?

MARGARETTA: I counted only eight storm troopers and their officer.

MARIA: Sister Margarett, we didn't know we'd put the Abbey in this danger.

CAPTAIN: It's outrageous. The church has always been sanctuary.

MARGARETTA: Not with these people. This is the third time they've searched the Abbey.

MAN'S VOICE: *(Offstage)* Look there!
(There is a frightened pause.)

MARGARETTA: That's why we put you out here in the garden. They always search the inside—never the outside.

GRETLE: *(In full voice)* Isn't this God's house?

CAPTAIN: Ssh! Yes, darling.

MARGARETTA: *(To GRETLE)* We must all be very, very quiet. We'll let you know when they've gone *(She exits into the Abbey.)*

MARTA: After they've gone, can we go home?

CAPTAIN: No, darling, we have a long drive ahead of us.

(LIESL has drifted to the far side of the garden.)

MARIA: Liesl, let's all stay close to each other.

(LIESL starts back as the door L. opens suddenly.

ROLF enters dressed in S.S. uniform. He plays a flashlight across the stage. The light first reveals MARIA. The CAPTAIN starts toward ROLF. ROLF flashes the light on the CAPTAIN's face, at the same time drawing his pistol. The CAPTAIN stops short.)

ROLF: *(Calling over his shoulder)* Lieutenant! *(As ROLF's head turns back, his flashlight beams directly on the face of LIESL. There is a hushed moment as she looks pleadingly at ROLF. From a distance we hear the LIEUTENANT's footsteps as he approaches. The sound draws nearer and nearer. Suddenly ROLF turns and calls through the door.)* No one out here, sir!

LIEUTENANT'S VOICE: *(Offstage)* All right! Come along!

(The sound of the footsteps now indicates that the LIEUTENANT has turned and is walking away. ROLF takes one last look at LIESL, then exits quickly, slamming the door behind him. LIESL runs into her father's arms with a sob.)

CAPTAIN: Sh-h-h' *(We hear the sound of an automobile starting. The family stands frozen. The sound fades into the distance.)* Thank God!

(The MOTHER ABBESS and SISTER MARGARETTA enter.)

MOTHER ABBESS: *(Full voice)* They've gone!

CAPTAIN: Reverend Mother, we are sorry we brought this on you.

MARIA: *(Crosses L. of MOTHER ABBESS)* Reverend Mother, we can never thank you.

CAPTAIN: As soon as it's safe, we'll start. We hid our car deep in the woods.

MOTHER ABBESS: The car will do you no good. They've left a guard on the road in front of the gate.

MARGARETTA: I've been listening to the wireless. All the roads are blocked. The border's been closed.

(CAPTAIN looks at mountain.)

CAPTAIN: *(Crosses D.R.)* I've always thought of these mountains as my friends—standing there protecting us. Now they seem to have become my enemies.

MOTHER ABBESS: Never your enemies. Haven't you read?—"I will lift up mine eyes unto the hills from whence cometh my help."

MARIA: *(Crosses to L. of CAPTAIN)* Georg, I know that mountain as well as I know this garden. And so do you. And once we're over that mountain, we're in Switzerland.

CAPTAIN: But the children!

MARIA: We can help them.

KURT: *(Crosses to R. of CAPTAIN)* Father, we can do it without help.

MOTHER ABBESS: *(Crosses between MARIA and CAPTAIN)* You'll have help. "For Ye shall go out with joy, and be led forth with peace; the mountains and the hills shall break forth before you into singing." *(The lights dim D.S. and build U.S. MOTHER ABBESS sings.)*

Follow every rainbow

Till you find your dream

(The family, led by MARIA, pick up their rucksacks, and start out putting them on. The CAPTAIN picks up GRETEL. KURT takes guitar case. SISTER BERTHE and SISTER SOPHIA enter and join the MOTHER ABBESS in singing, as does SISTER MARGARETTA.)

A dream that will need all the love you can
give

Every day of your life for as long as you
live.

(The other nuns come on and swell the volume of this chorus. We see MARIA, followed by the children, start up the mountain path. At the rear is the CAPTAIN with GRETEL on his shoulders.)

Climb every mountain,
Ford every stream,
Follow every rainbow
Till you find your dream.

(MARIA and the rest of the family are about to disappear along the path as— The Curtain Falls)

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